

APOLLO

A JOURNAL OF THE ARTS

Edited by T. LEMAN HARE

VOL. 17



NO. 102

JUNE
1933

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CLAW TABLES

BY R. W. SYMONDS



Fig. I. PAINTING OF A FAMILY SHOWING TEA TABLE AND TRIPOD TABLE.
Circa 1725

IN the article entitled "Tables, Stands and Glasses," which appeared in the April issue of the *Apollo*, several stands of the time of Charles II were illustrated. These seventeenth century stands appear to be the earliest and first pieces of furniture made in England which were designed with a tripod foot.

Whether tables with this tripod support were also made in the reign of Charles II it is difficult to say, since none so far has been recorded. This fact and the survival of many stands suggests that the tripod table was not made as early as the reign of Charles II. Judging from existing examples the earliest known tripod table—the chief characteristic of which is the scroll foot of square section—would appear to date about 1690. Such a table is illustrated in Fig. II. This specimen is made of cherry wood, which is very unusual, as the few tripod tables of this design that have survived are either of walnut or mahogany.

The design of the scroll foot was undoubtedly copied by the English cabinet makers from French, Flemish and Dutch examples. Hogarth depicts several scroll-legged tripod tables in his pictures. But a characteristic of Hogarth's interiors is that the furniture is old-fashioned when the approximate date of its design is compared with the date when the picture was actually painted. Hogarth may have done this purposely, or what is more likely, he used his own pieces of household furniture as models for his pictures.

Early in the eighteenth century the scroll-legged tripod gradually evolved into the tripod with legs of ogee form of a rounded section tapering to a foot. (Fig. III).

In the eighteenth century, tripod tables were termed "claw" tables, or "pillar-and-claw" tables. The term "claw" was derived from the fact that the feet of the better-quality examples often terminated in an eagle's claw clasp a ball. But the name "claw" must



Fig. II. A TRIPOD TABLE, MADE OF CHERRYWOOD WITH SCROLL LEGS. Circa 1690
Victoria and Albert Museum

soon have lost its original significance, for Ince & Mayhew illustrate in their "Universal System of Household Furniture" several tables with legs of rococo design, but without the foot in the form of an eagle's claw, which they call "claw tables."

The tripod table was employed as a tea table and as an occasional table. As a proof of its latter use the very interesting painting reproduced in Fig. I can be cited. In this picture the two figures on the left are seen seated round a mahogany tripod table playing backgammon. The date of the picture is about 1725, which accounts for the table having ogee feet instead of scroll feet. What also is interesting is that the table is painted a deep red, which shows that this colour was characteristic of new mahogany furniture. In fact, so popular was this red colour that the wood was frequently stained artificially to give it a more vivid tone.

The vast numbers of plain tripod tables that have survived undoubtedly show that this type of table must have been very popular during the first three-quarters of the eighteenth century. It was used by all classes and was employed in public places of entertainment such as tea gardens, and in taverns and coffee houses for the service of meals. The best

examples were decorated with carving and were naturally more costly than the plain, simple type. Tables of the cheapest grade, which were used by the lower classes, were not made of mahogany, which being an imported wood was expensive, but were constructed in such indigenous woods as oak, elm, ash and beech. In country districts the joiners employed woods of which there was a plentiful supply near at hand. They were compelled to rely on timber available from local sources, in view of the difficulties of transport in the eighteenth century.

The top of a mahogany tripod table was nearly always made from one piece of wood. This was not a difficult achievement in mahogany, as planks of very large dimensions were procurable in this timber. A plank of English walnut of similar dimensions would have been exceptional, and for this reason the cabinet-makers seldom used walnut for the making of tripod tables. The tops of the



Fig. III. A WALNUT TRIPOD TABLE WITH LEGS TERMINATING IN LION'S PAWS. Temp. George I
In the collection of W. F. Dickinson, Esq.

CLAW TABLES

few examples that exist are composed of several pieces shot-joined together. This was not, however, true of American walnut, which was known as Virginia walnut. In the eighteenth century this variety of walnut possessed, unlike English walnut, more of the characteristics of mahogany since the Virginia walnut tree was straight grained and grew to a considerable size, thus permitting its conversion into planks of large scantling. The tops of the tripod tables constructed in this wood were therefore made from one piece. Many such tables are in existence and are often mistaken for mahogany examples.

The design of the plain tripod table was extremely simple, the only elaboration being the turning of the pillar, the top being plain and unmoulded. Decorated examples made between 1720 and 1750 sometimes had their legs terminating in a paw foot (Fig. III), or more usually in an eagle's claw claspings a ball (Fig. IV). The knees of the legs were carved with acanthus foliage, and the pillar had a bulb sometimes carved with foliage (Fig. IV)



Fig. IV. A MAHOGANY TRIPOD TABLE WITH LEGS TERMINATING IN CLAW AND BALL FEET AND TOP WITH TURNED MOULDED RIM. Circa 1740
In the collection of the Lord Plender.



Fig. VI. A MAHOGANY TRIPOD TEA TABLE WITH FRET GALLERY TOP. Circa 1760
In the collection of Thomas Hugh Cobb, Esq.

and sometimes with gadrooning. An alternative design was to make the pillar in the form of a baluster (Fig. V). Tripod tables of exceptional quality sometimes possessed the rare "motif" of a mask carved on the knees of the legs. The fine example illustrated in Fig. V is an outstanding specimen of a table of this type. After 1750, the design of the tripod table became influenced by the contemporary French rococo style which was much in vogue with furniture designers of that period. The feet of such tripod tables terminated in the French scroll toe (Fig. VI), the claw-and-ball foot being considered old-fashioned by that date.

* * *

The tops of tripod tables ranged from the perfectly plain example to the top surmounted by an elaborate fret (Fig. VI), or a carved and turned spindle, gallery (Fig. V). The purpose of the gallery was to prevent the cups and saucers from falling off the table.

The two most favoured designs for decorating the edges of table tops were the "pie-crust edge" (Fig. VII) and the turned moulded rim (Fig. IV). There were several variations of the pie-crust edge, one of the most elaborate being ornamented with shells and gadrooning (Fig. VII).

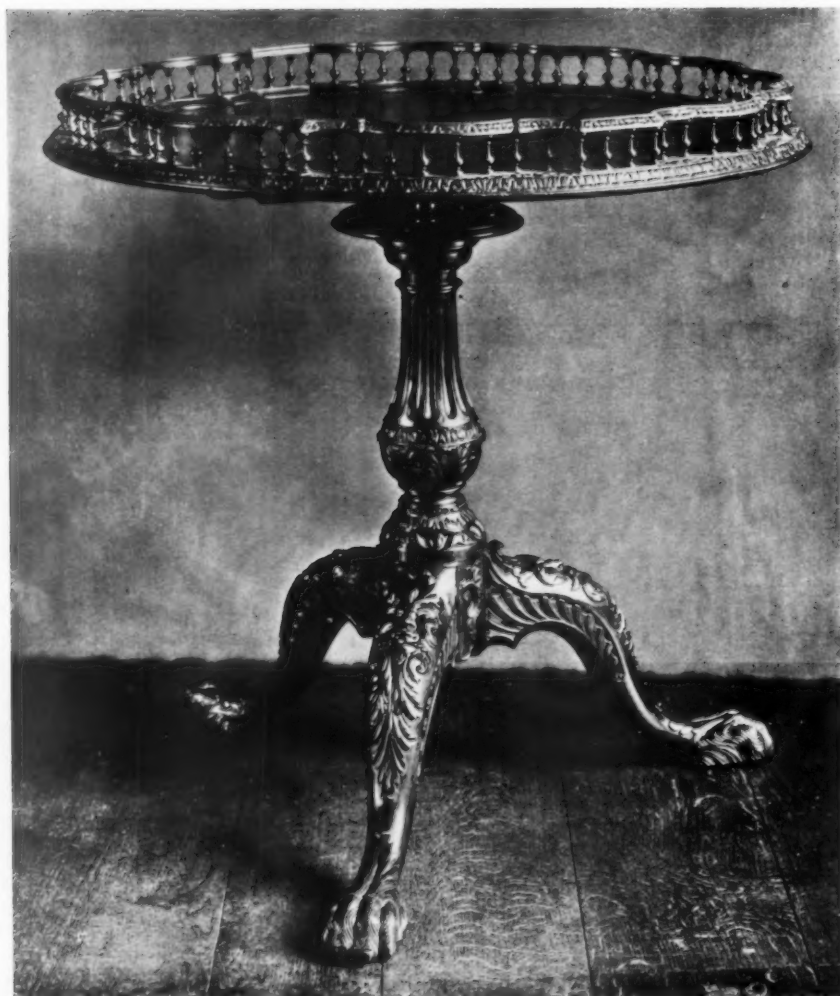


Fig. V. A MAHOGANY TRIPOD TEA-TABLE OF VERY ELABORATE DESIGN, WITH KNEES OF LEGS DECORATED WITH GROTESQUE MASKS. Circa 1750
In the collection of Percival D. Griffiths, Esq., F.S.A.

The tops of tripod tables can be divided roughly into three types—the pie-crust edge, the turned moulded rim and the plain top. These three types represent three grades of quality—the most expensive, the less expensive and the cheapest. The quantity of each type that has survived corresponds to the amount of each that was originally made. The plain table top exists to-day in far larger numbers than that with the turned moulded rim, and this latter in turn has survived in far larger numbers than the type with the pie-crust edge.

The top of a tripod table was fixed to the pillar of its base by what was known as a

birdcage (Fig. IV). A birdcage was designed with two platforms held together by four turned balusters. The lower platform had a hole into which the taper pin at the top of the pillar of the tripod fitted. This pin was held securely in the birdcage by means of a wedge. The top was fixed to the upper platform of the birdcage by two pivots, which worked in holes in the two bearers screwed to the under side of the table top. This arrangement allowed the top to hinge, so that when the table was not in use it could be placed against a wall. The top when down was kept in position by a spring catch. An unusual example of

CLAW TABLES



Fig. VII. TOP OF A TRIPOD TABLE WITH PIE-CRUST RIM, DECORATED WITH SHELLS AND GADROONED EDGE. Circa 1750

In the collection of the Lord Plender

a birdcage of circular form is illustrated (Fig. VIII). Not all tripod tables were fitted with birdcages. Many tables had the top of the pillar fixed direct to a square of wood similar to the upper platform of a birdcage. This cheaper method, although it allowed the top to hinge, did not permit it to be removed from the base when required.

* * *

In addition to the tripod table, the top of which was at ordinary table height, a smaller and lower tripod table was also made. This smaller table was provided for the special purpose of supporting a tea kettle, and it was therefore called a tea kettle stand (Fig. X). It stood beside the larger tripod table which held the tea service. In the painting illustrated in Fig. I the tea kettle is shown between the male and one of the two female figures seated at the table. The top of the stand which supports the kettle can just be seen above the tea table. Undoubtedly the tripod tea table and the tripod kettle stand were made *en suite*, but unfortunately no stand and table of the same design have survived together to prove this assertion. Numerous tea kettle

stands are extant, some of plain design, others with elaborately carved pillar and legs and pie-crust top. A few examples possess gallery tops. The tea kettle stand appears to have come into fashion contemporaneously with the tripod table as a number of examples have survived with scroll feet (Fig. IX). The tea kettle stand was not fitted with a birdcage, and its top was fixed direct to the tripod by means of a turned collar into which the pillar screwed.

* * *

In the first half of the eighteenth century tripod tables decorated with Japan lac must have been made in considerable numbers, although few have survived. The Japan lac table was of plain design without carving, as it relied for its decoration on the design of the lacquer. The number which has survived does not reflect the actual volume of the original output. The high rate of destruction of the lacquer table was because its lacquered surface could not withstand hard usage, and it therefore deteriorated rapidly, and when it



Fig. VIII. DETAIL SHOWING CIRCULAR BIRDCAGE OF TRIPOD TABLE ILLUSTRATED Fig. V

became worn and shabby the table was eventually broken up and thrown away. Its life was also shortened by the fact that it was made of beech. In the days when timber was expensive, the cabinet-maker would not use a costly wood such as mahogany and then waste it by covering it with paint and varnish.

The decline in popularity of the tripod table began in the second half of the eighteenth century. The leading cabinet-makers of the time—for example, Chippendale, Ince and Mayhew—did not favour it as a tea table. It therefore became less fashionable from 1770 onwards, after which it was superseded, as



Fig. IX. A WALNUT TEA-KETTLE STAND. *Temp.*
William and Mary
In the collection of Francis Lauder, Esq.



Fig. X. A MAHOGANY TEA-KETTLE STAND, WITH
SHAPED TOP TO TAKE TEA-KETTLE AND
TEAPOT. *Circa 1745*

In the collection of Percival D. Griffiths, Esq., F.S.A.

regards furniture of good quality, by the Pembroke table which came into vogue at that period.

The first decade of the nineteenth century saw the revival of the tripod table, but instead of possessing the ogee foot, the curve of the leg was reversed and the pillar was decorated with coarse turning, being no longer ornamented with carving of fine quality. In this later period tripod tables were also made with legs of a hollow curve section, sometimes decorated with a reeded moulding.

In a future article other pieces of tripod furniture contemporary with the tripod table and kettle stand will be described and illustrated.

THE ROYAL ACADEMY

BY HERBERT FURST



"A NEW ARRIVAL AT THE ZOO."

A mantelpiece decoration by Philip Connard, R.A.

THE public should be grateful to His Royal Highness the Duke of Gloucester for the excellent speech he made at the Royal Academy Banquet. It showed an uncommon common sense about art. Royalty in our times is sorely handicapped in the exercise of any important patronage of the arts because the nation's purse is no longer at their disposal. It is welcome, in the circumstances, that they should often apply the social pre-eminence which is theirs to instilling into those whom it may concern, the Government, the artists, the public, a better understanding of art and its function in the social fabric. Here are some of the Duke's *obiter dicta*, according to the *Times* report. "It is said that the main purpose of art is to give pleasure, a statement which, at first thought, appears to mean that art is a luxury only. We cannot admit that . . ." "There is skill in art, but not necessarily art in skill"; "There are some pictures which are really only remarkable for the fact that the paint has kept its colour for so many years." His Royal Highness was too considerate to add that there are many more which are not even remarkable for that. Being their guest, the Duke had to offer the Royal Academy a bouquet as "the headquarters of art" and "the fountain-head of all these good things"; but Royal Academicians as well as other artists should ponder the implications of the fact that, to quote from the Duke's speech once more, "Art has left its mark

upon history more surely and more permanently than great men and great wars." Could posterity visit this present Royal Academy exhibition, what sort of "mark," I wonder, would it make on them? Only an infinitesimal number of the works in the exhibition, except the buildings there represented by their renderings and some of the sculpture, is likely to survive; but if every artist aspiring to exhibit at Burlington House were filled with the conviction that posterity had their eyes on him, that he and his art really meant something in the scheme of things, what a difference would it not make! The Royal Academy as a body, however, gives little evidence of any consciousness of its responsibility in this respect. It is a privileged institution; it pays no rent; it has no need to consider, *pace* Ruskin, "money value in all things." Here, if anywhere, artists should be encouraged "to provide food for human imagination" (to quote the Duke's words once again) rather than marketable commodities. It is precisely such an institution which should encourage and exhibit works of national interest and significance. It is here, too, that the experimental artist who tries out new forms of expression, or the pictorial poet who lets his imagination soar, should find opportunities. Instead of which the Royal Academy seems to have adopted the motto "Safety First." There are fewer "experimental" pictures in the exhibition than there were in the last one. Furthermore, I have



LADY GRANT OF LOGIE

By Sir William Llewellyn, P.R.A.

reason to believe that at least two important imaginative pictures, one by a member of the R.A. and another by a present exhibitor, have been refused. It is difficult, in the circumstances, to imagine any other reason for this than the exercise of a kind of censorship, a curb on the "Freedom of Speech," which is a privilege that the artist, like other citizens, in this country at least, is entitled.

The bulk of Academy art is concerned with the more or less accurate representation or imitation of Nature, even when the subject matter itself is fanciful. The art critic of the *Times*, I see, puts forward the interesting opinion that "the professional artist of the future would be a professional designer, while the painter of pictures which depend upon the representation of Nature will fall into the amateur class of the hunter, fisherman, and shooter, or the stockbroker when he plays golf."

I think he underrates the difficulties involved in the "representation of Nature." I should like to see a stockbroker tackling Sir John Lavery's subject of the "Master Mariners Company." I do not think that Sir John has made a very conspicuous success of it, "Nature" in this case being peculiarly untractable, but I feel convinced that no stockbroker would be able to get anywhere near Sir John's result; I will go further and

say that no spare time artist could even approach Miss Lindsay Williams, who has manifestly struggled so hard to make a picture of "The Re-Opening of St. Paul's Cathedral by Their Majesties the King and Queen." This separation of æsthetical qualities of design from the supposedly inferior and mechanical qualities of imitation which the *Times* critic stresses, is as convenient as it is dangerous. As the Duke of Gloucester reminded his audience, "There is skill in art, but not necessarily art in skill." Design is not a matter of skill, but of sensibility and for that very reason not peculiar to the artist alone; representation of Nature is largely a matter of training and should, therefore, be peculiar to the trained craftsman. The artist is the craftsman with pronounced æsthetical sensibility—a *rara avis*, and the great artist is he who adds to design and craftsmanship the creative power of poets—a still rarer phenomenon.

The Royal Academy suffers from the defects of its quality; it insists on skill at the expense of design, and it is inclined to mistake the fanciful representation of Nature, such as we see it, for example, in Mr. Spencer Watson's able "Birth of Venus" for pictorial poetry; the latter is much more truly represented by Mr. Glyn Philpot's "Man and the Fates," and "The Three Fates."

THE ROYAL ACADEMY



By James Bateman

(The Royal Academy, 1933)

THE FIELD BYRE

The distinction is not always apparent to the casual observer, but for example, Mr. Maitland Howard's "The Lord God sent them forth" belongs to the category of fanciful nature representation, whilst Mr. Harry Morley's "Hylas" hovers on the brink of pictorial poetry and abstract design. A more pronounced battle between design and nature representation may be seen in other pictures. Mr. W. O. Hutchison, for example, has been to "the Derby" and was manifestly impressed by the "abstract design" made by the "bus row" there. But he has also noticed the people around it. As a result he has produced a kind of "Picasso out of Frith," or is it "Frith out of Picasso"? I am not sure which, but in any case his picture is not a thoroughbred. Mr. Algernon Talmage has been to the "Dogs" at Wembley, and has given us his "impression" of the scene. It is a much more homogeneous creature, this picture, but a rather less interesting animal. Mr. Carel Weight's "An Episode in the Childhood of a Genius," which hangs as a companion to Mr. Hutchison's painting, is a creation of a higher order. His humorous invention symbolises the erratic, anti-social behaviour of genius, seeking "the heights," even if they be only, as here, the sign post of an inn. Mr. Weight, whose name is new to me, proves himself a designer, colourist and poet of no mean originality. Mr. Henry Carr's "Interlude," Miss Mary Adshead's "London Evening" are other humorously creative works, depending on abstract design and not on truth to nature. Though less creative because more dependent on existing prototypes, Mr. Philip Connard's decorative panels in the Chinese manner also belong to the more abstract form of painting, and in this category of art we must include such landscapes as Mr. P. H. Padwick's various contributions, Mr. H. M. Bateman's "Field Byre," Mr.



MISS CAMPBELL, FOUNDER AND LATE PRINCIPAL OF FROGNAL SCHOOL
Francis E. Hodge



MAURICE CODNER, ESQ. By Reginald Eves, A.R.A.

Rex Whistler's "Haddon Hall, Derbyshire," and Mr. James Fitton's "Church Landscape." The last-named is the most "modern" of these paintings. It has unlike the others, no affinities with earlier traditions. Its design like that of Mr. Bateman's picture, depends on an unusual perspective. All these landscapes are, however, made particularly attractive through the qualities which distinguish them from the numerous much more accurate representations of nature. Portraiture, which is pre-eminently a form of more or less accurate nature representation also has its creative poetry in the shape of Mr. Alfred R. Thomson's "Alfred Hitchcock, Esq." It seems to me very good in its unusual design and the way in which the background contributes to the characterization of a personality. Like most of the paintings I have here mentioned, it is "skied." Mr. James H. Gunn, relying much less on design than on the forthright and meticulous representation of nature, has likewise attempted to convey the personality of his sitter. He was manifestly deeply moved by the tragedy of "Delius," but his picture, stresses the infirmity of the composer's body rather than the strength of his mind or the greatness of his soul. Less ambitious in the inventive sense, but also poetic in intention is Sir John Lavery's "James Maxton, M.P." Sir John, who owes his world-wide fame to the elegant femininities usually associated with his brush, has depicted the Socialist M.P. rather as "the villain of the piece." It is nevertheless a fine work, and like other portraits by this artist in this year's exhibition, shows no falling away of his powers; rather the contrary. Visitors to this exhibition should derive considerable enlightenment,

THE ROYAL ACADEMY

as well as entertainment, from comparative studies. They should, for example, compare Mr. "Richard" Sickert's "Diana Forbes-Robertson" with Mr. Cadogan Cowper's "Captain the Lord Carrington, Grenadier Guards (retired)" and guess which of the two is the more "photographic." They will be surprised, if they do not already know. The problem of representation does not however, lie between Mr. Sickert's and Mr. Cowper's manner of representation as between Mr. Sickert's, say, and Mr. Eves or Mr. Harold Knight's. Mr. Eves' "Maurice Codner, Esq." is, like Mr. Sickert's, not highly finished; but Mr. Harold Knight's "Cedric Hardwicke, Esq." is; only what a difference between Mr. Cowper's and Mr. Knight's finish! The "Cedric Hardwicke" is, in fact, an immensely good picture; you forget the artist and see only the sitter. In Mr. Eves' paintings you see the sitter through the artist, and in Mr. Sickert's you see the artist through the sitter.

The space here at my disposal is limited. In fact, the enumeration of names and titles alone of pictures on which I should have liked to comment would exceed the limits. Amongst them are, for instance Mrs. Annie Swynnerton (31), Mr. Gerald Brockhurst (54 and 523), Miss A. K. Browning (60), Miss Kate Olver (62), Mr. Arnold Mason (63), the Lady Glenavy (112), W. B. McInnes (121), Mr. Edward Murray (127), Dame Laura Knight (145, 247, 290), Miss Beatrice Bland (179), Mr. Harry Bush (199), Mr. Glyn Philpot (274), Mr. John Keating (312), Miss Alice Burton (321), Mr. Charles Gere (336), Mr. Gerald Kelly (378), Miss Mary Williams (402), Mr. George Graham (412), Sir George Clausen (455), Mr. George Belcher (473), Mr. A. F. Nowell (488), John F. Bourne (607), Miss Margaret Sclanders (682), Mr. Cosmo Clark (701), Mr. Cecil Lay (709).

The list is varied and incomplete. Watercolours and prints are omitted altogether.



HIS MAJESTY THE KING OF THE BELGIANS
By Richard Jack, R.A.

SCULPTURE AT THE ROYAL ACADEMY

BY KINETON PARKES



CERES
Detail of Architectural Group
in Portland Stone

By Gilbert Ledward, A.R.A.
One of a pair of supporting
figures for a Coat of Arms
for a new building

THE exhibition of carved sculpture at the Royal Academy has at length reached really imposing proportions. This eventuates on the realization of some ten years ago, that to reproduce in carved materials the results of the modeller's activities, and to reproduce by mechanical and artizan methods, was all wrong. They have known it in Paris since the beginning of the century, and now London knows it, and is enjoying the fruits of this guiltless knowledge. There had been sporadic carvings from Arthur G. Walker and Richard Garbe, mostly in ivory, for some time; but now marbles, stones and woods of all suitable kinds are being used as well. Greatest marvel of all is even architectural carving is being done by the designer-artists themselves, as witness the remarkably good example of "Ceres," in Portland stone, by Gilbert Ledward in the Central Hall. This massive decorative piece dominates the gallery, and it is a dominating idea carried out by an artist, as a true workman's job, as was done in the Gothic period, and often not done so well. Now we can take the understanding of direct carving as *fait accompli*, and the old pointing and formatone business as *à l'ancienne mode*. This is well, and it is this very largely that has created the revolution in sculpture at the Royal Academy. All that old modelling junk can be carefully avoided, now that the new treatment of material has to be examined perforce. Quite a number of people who visit the Academy, no longer go to the Lecture Room to rest; they go to enquire and to see, and remain, in face of such a work as William McMillan's "Bathers," to bless. No more beautiful use of material could be made than has been the case in this delicious work in South African grey dove marble, with all its exquisite markings

carefully and artfully exploited. It has only one fault, and that is in the hair, which is treated by the same tooling as the base, and in this the carver has missed a rare opportunity for the display of virtuosity in variety of texture. The same artist's life-size statue reclines gracefully in the Central Hall, where its refinement of conception, if too smooth execution, reproaches the gigantic German or Dutch dynamism of Sargeant. Jagger's plaster models for Thames House, Millbank, contrasts, too, with the rough but strong hacking which the wood figures of "Darkness" and "Prometheus Bound," by O. O'Connor Barrett, have undergone in their fashioning. These are architectural in inspiration, and so is the interesting experiment in concrete by Gilbert Bayes, "The Pipes of Pan," a double relief in artificial stone, which, apart from its artistic merit, illustrates the uses, both plastic and glyptic, to which this convenient material can be put; but serves also to point the fact that a pleasing colour has not as yet been discovered. This suggests that here is a medium for the application of surface polychromy, an idea which I offer to Gilbert Bayes and others who are experimenting, for what it is worth.

In the Central Hall is a strange, somewhat uncouth knobbly figure of a woman, "Tanith," in bronze, life-size, by John F. Kavanagh, who is a Prix de Rome 1930 Scholar. It has originality, and is its author's most important work to date. He has, however, two others in the exhibition; a bust, "Wanda Tiburzzi," and one of an old Italian. Both are full of character, and if we combine this feeling for character with the fresh feeling for form in "Tanith," there seems to be a considerable chance of the making of a fine sculptor of this definitely

SCULPTURE AT THE ROYAL ACADEMY

plastic artist. Other fine woman's figures are C. W. Dyson-Smith's "Silence," and "Beginning," and Winifred Turner's seated "Thought," all in bronze. In bronze also is Alfred Turner's dramatic statuette-group "Love and Life." The portrait busts are above the average, partly because the total number has been reduced, but more eloquently because plastic sculpture generally is benefiting from the new life that the carvers have vouchsafed their common art. There are the two fine portraits by Sigismund de Strobl, one of the leaders of sculpture in Budapest, of Sir Ian Hamilton and Mr. George Bernard Shaw, both characteristic and life-like as to feature, of two subjects which have frequently suffered from the portrait modellers. In this connection there is no more fruitful sign than the irruption of Frank Dobson into the galleries of Burlington House, with his portraits of Lady Dorothea Ashley Cooper and Mr. Anthony Crossley, M.P. The former—mostly head and arms and hands—is a conspicuous work into which its author has forced all the results of his plastic research; here is actualism at its best, without affectation. One of the most interesting bronzes is the three-quarter figure, life-size, "Nausicaa," by Robert J. Emerson, which shows beautifully modelled planes with a serene, if not entirely static, pose, a very taking, realistic work from the life. Among the portrait busts, David Evans's "The Late John Galsworthy, Esq., O.M.," exhibits sterling properties of truth to character, as well as feature. There



MOTHER AND CHILD. Stone Carving
By Charles Wheeler

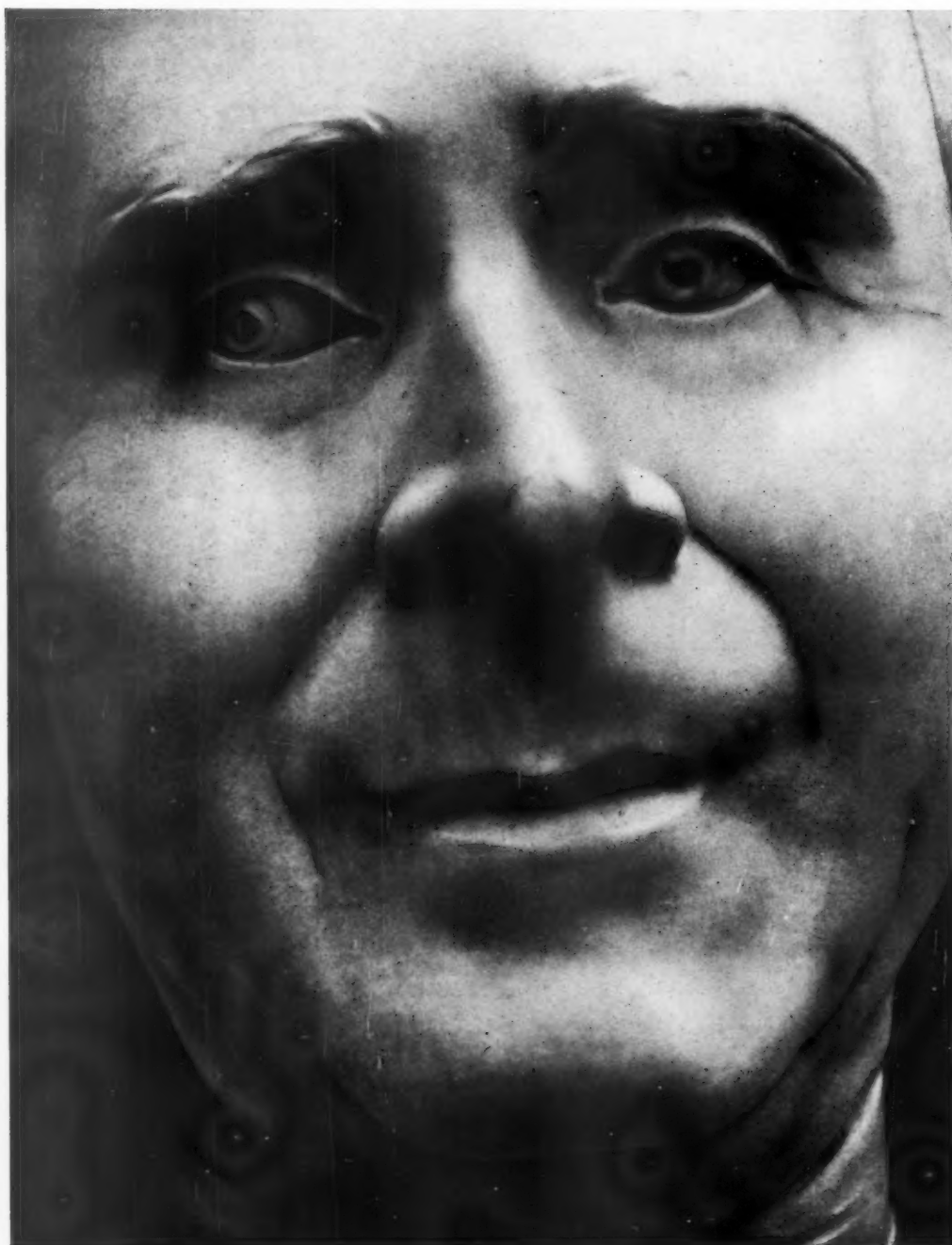


WANDA TIBURZZI. Life-size portrait.
By John Francis Kavanagh

is one bronze bust which seems to call for a word of severe criticism, and that is "Ronald," by Eric Schilsky, which is completely redolent of the style of the busts of children by a widely-known sculptor, and so good as to be taken at first glance for his work. A modelled piece cast in concrete which has qualities, is "The Wrestler," by Edgar S. Frith. Richard Garbe as is usual with this versatile modeller and carver, exhibits several pieces including "Nereid," in glazed earthenware, a garden figure and two busts; and Nicholson Babb and Henry Parr contribute ceramic figures; and Wilfred Norton's "Young Bull," with a high fine black glaze, is a notable small object of art; a large one being A. G. Walker's "John Wesley," an equestrian group, which is attractive by its plastic accomplishment and homely charm.

A further double relief is Charles Wheeler's statuette group of "Mother and Child," carved in stone, a very simple conception with unostentatious charm. Another relief is Newbury A. Trent's "Virgin and Child" in bianco marble; and Allan Howes has carved a Madonna and Child in Roman stone, as well as a delightful seated statuette in the same material called "Eve," which exhibits an extension of the modern research spirit to which this artist has shown some particular attention previously.

MAN IN EXCELSIS
FRENCH XVIIITH CENTURY BUSTS
BY WALDEMAR GEORGE



PORTRAIT OF REAUMUR

(Musée d'Histoire Naturelle)

By Lemoyne

MAN IN EXCELSIS. BY WALDEMAR GEORGE*

PORTRAITS have pride of place amongst the works of art on view in the magnificent exhibition which André Seligmann recently organised. A careful study of these effigies in sculpture may well lead us to revise æsthetic notions which are our stock-in-trade.

Many have seen in French portraits the indelible hall-mark of a spirit of enquiry. But the opinions usually expressed concerning the works of Caffieri, Lemoine, Pigalle, Pajou and Houdon are a tissue of commonplaces. Busts by these sculptors fetch high prices and eminent antiquaries and art-lovers, in thrall to "ancient" art, continue to collect them. Yet, in the majority of cases, these busts serve purely decorative ends. They are treated by their owners as curios or *objets d'art*.

But French portraits of the seventeenth and eighteenth centuries well might play a more active, less neutral, part in the artistic life of to-day. These "masks" are flashing mirrors, glowing centres of psychic energy.

The method we have followed in arranging the portraits here reproduced invites our readers to use their brains as well as their eyes. We have endeavoured to bring out the permanent values of these likenesses, apart from chronological considerations. I have been assisted in this endeavour by M. Jacques Lemare, whose good taste, skill and experience in handling the camera have enabled me to bring to a happy issue a task which has been all the more engrossing because, in it, the work of art itself is the essential thing, the written text a mere corollary. To M. Jacques Lemare's assistance the critic is heavily in debt and this debt I here acknowledge as in duty bound.

My choice of busts has been deliberate, and if I have omitted Coysevox and Varin, this is no accident. "*Il s'agissait d'aller au plus pressé.*" The rhetoric, the "noble style" and the superb taste of the *Grand Siècle* sculptors (who, nevertheless, were past-masters in the craft of reading souls) might well have diverted our readers' attention from the main theme of this study—the art of rendering facial expression. The "Century of Enlightenment" brought to its apogee the awareness of individual life; that is to say, the French portraitist isolated the individual, the particular case, from the ruck of mankind. Man, the group-man, is an extrovert and communicates with his fellows by certain conventional signs. The expression of his features is the vocabulary of his plastic idiom. These busts which M. Seligmann has brought together give us an astounding sequence of faces endowed with utterance. Most of them turn on their pivots—their necks, that is to say—and look at us slantwise. Their eyes encounter ours, and this exchange of looks invites our comment.

Eighteenth-century art renders spontaneously a feeling of life. Since the artist claims all liberties, he sometimes indulges in make-believe. But such devices, as he sees them, are not mere optical illusions; rather, a mode of activity and of special pleading. If I may thus express myself, this make-believe acts like a speaking-trumpet. Endowing stone or bronze with the suppleness of flesh, the sculptor transgresses the laws inherent in his material

and, perhaps, the limits of his art. No matter; such men as Pigalle and Houdon meet difficulties half way. With no demur they find a fairway through the shoals of realism and "naturalism." Subverting as they do an idiom so rich and manifold as theirs, these "tricks" of make-believe create a subtle lien between the artist-hypnotiser and his subject, the spectator.

Mobile, receptive faces, these. Faces like sensitised plates which record the faintest quiver of the soul. The sculptor does not play the part of a mere copyist mimicking his model's face, seeking to render a good likeness. The notion of physical resemblance, the faithful portrait, is an abstraction. True, the sculptor individualises his models. But, first and foremost, he expresses *himself*, tells us his own secret and reveals his thought across the various forms presented by his models, men or women. The art of the portrait, viewed from this angle, approximates to a dialogue and the plastic art becomes a drama. And our sculptor-playwright's normal method of expression may be called a "mimogram." The portraitist is as it were a stage-manager. He directs a cast of eminent mummies and allots to each his rôle. Hence the blend of intense expressionism and stylisation so characteristic of French busts.

Expressionism—the term is not too strong. Probably the sensibility of modern art-observers has grown blunted to the appreciation of such finer shades of meaning. An idiom so courteous and so subtle, so allusive and discreet, seems a dead letter to the lover of negro art, whose senses have been atrophied by a plethora of violent sensations, neurotic shocks and thrills. Yet the French portrait-sculptors are outspoken enough. Their busts convey mental gestures—in other words, grimaces. They have no qualms in stressing facial expression. And, though a feeling for the finer shades be paramount in their work, they often cast adrift their sense of due proportion.

Finally, we note that the French portrait of the Rococo period differs from contemporary art in other lands not in its technique but in its treatment of physiognomy. That awareness of man's nature which we find in French sculpture goes back to the recumbent effigies of early times. The sibylline smile which lights up some of Houdon's faces is an ancient heritage. We find it for the first time in the Rheims statues. Faint and sinuous, it vouches for that subtle thing, the French intelligence. The sculptural technique of an art-period is shared by all; that moral introspection evidenced by the busts we reproduce is a French speciality. For various reasons, whose origins are still to seek, no other race has displayed such penetration, such tact and diplomatic skill in sifting character. Such evocative and eloquent descriptions of human souls are peculiar to the French genius.

Mr. Seligmann's exhibition was an object-lesson, a signpost and a warning. If twentieth-century art fails to regain the use of a form of expression which archaeologists describe as an "anthropomorphic style" (the style which is undoubtedly most fitted to the taste of western man), this art is doomed to perdition.

* Translated by M. Stuart Gilbert.

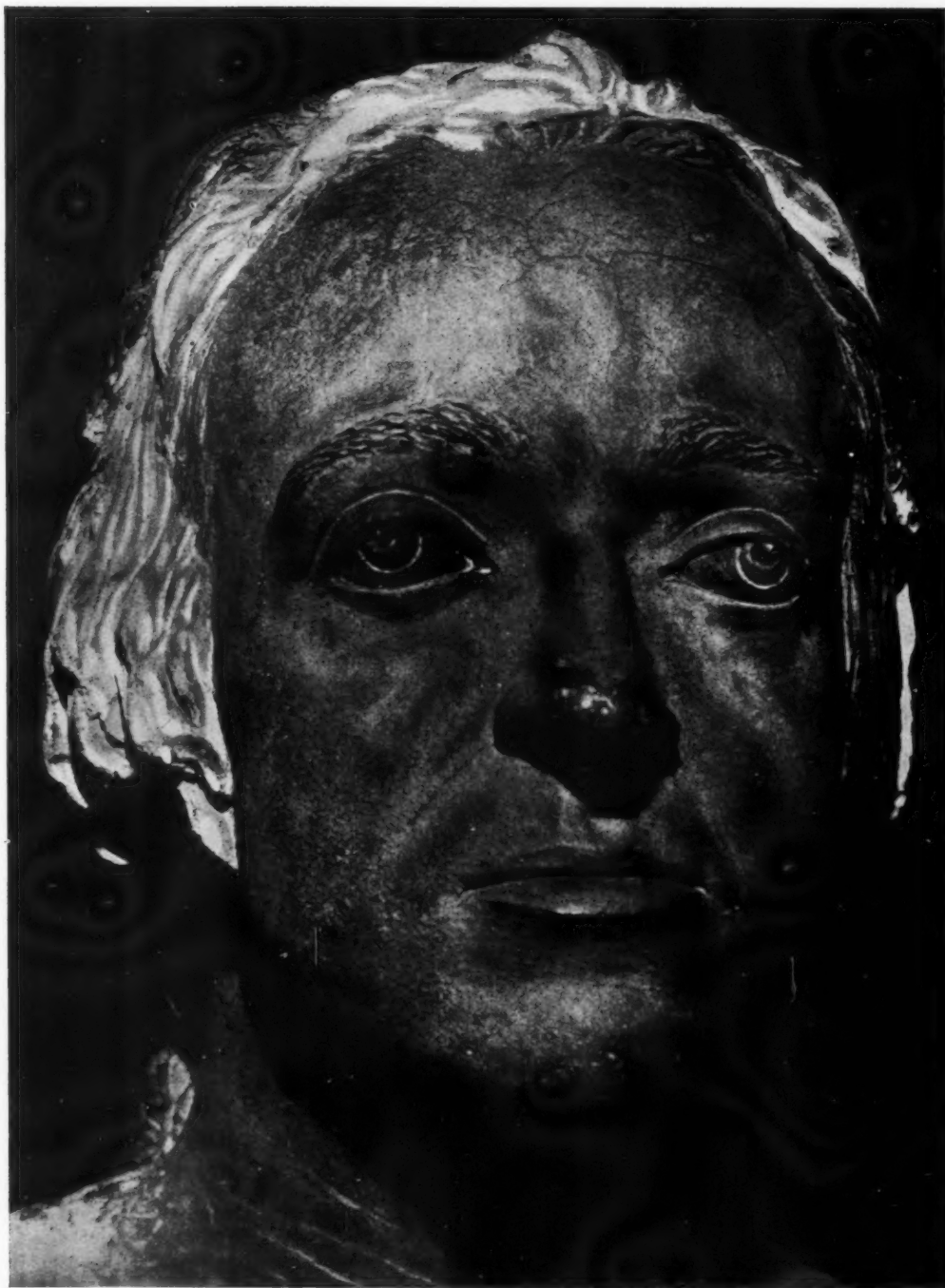
A P O L L O



MADAME LA MARQUISE D'ORSEAU. (Terracotta)
(Collection Wildenstein)

By Lemoyne

MAN IN EXCELSIS

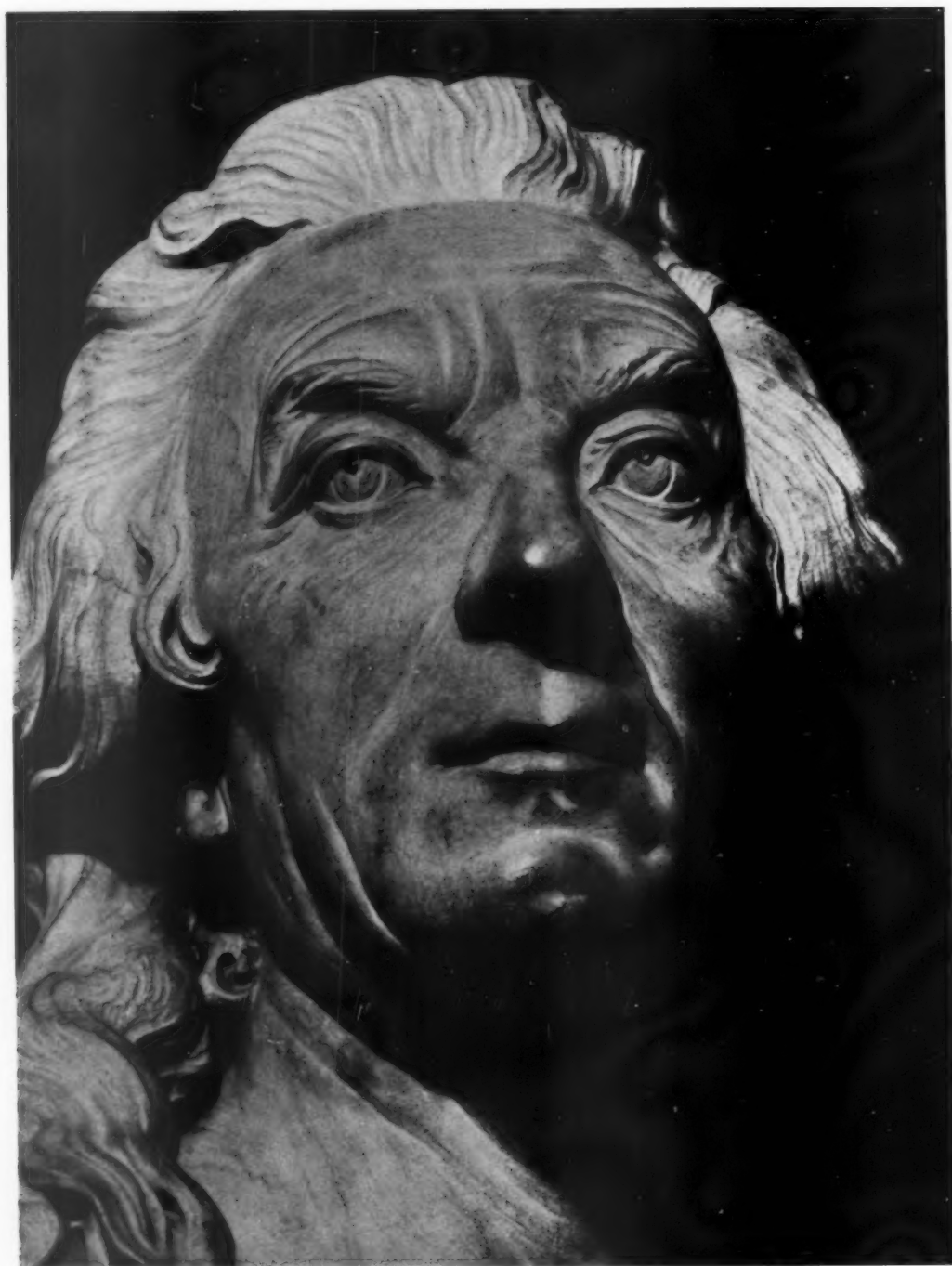


LOUIS XV (presumed)

(Ecole Nationale des Beaux Arts)

By Gois (?)

A P O L L O



PORTRAIT OF BUFFON. (Marble)
(Musée d'Histoire Naturelle)

By Pigalle

MAN IN EXCELSIS

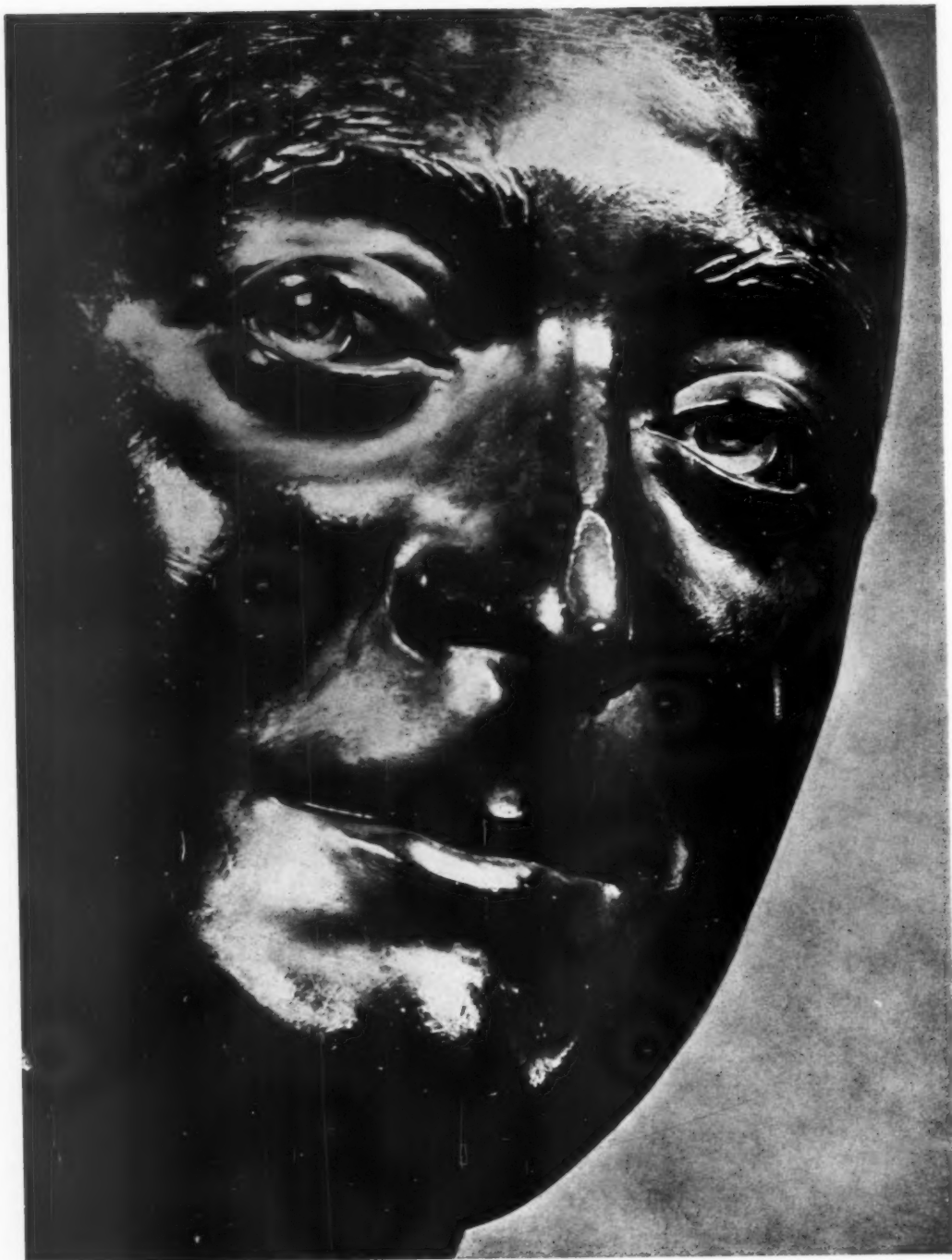


BUST OF CORNEILLE. (Terracotta)

(Collection Wildenstein)

By Caffieri

A P O L L O



PORTRAIT OF LE NOIR. (Bronze)

(Collection David Weill)

By Houdon



HENLEY REGATTA

(Leicester Galleries)

By James Tissot

JAMES TISSOT AND THE 'SEVENTIES

BY EDWARD KNOBLOCK

"DO you know Tissot's work?"

"Tissot?"

"Tissot—the artist of the 'seventies."

I have put this question to a considerable number of men and women, all supposedly interested in painting, and have almost invariably met with a look of blank puzzlement. Once or twice a flash has lighted up on a face and produced the answer: "Ah yes! The man who illustrated the New Testament!"

It is apparently by these illustrations alone that Tissot's name still lingers faintly in the minds of the few. Yet in the 'seventies he was a most highly appreciated and valued artist. And not at all for his religious illustrations—these came as the last phase of a long and fertile career—but for his many charming and varied pictures of English life of that easy and pleasant period. It seems all the more surprising, therefore, that his reputation should have suffered such an eclipse. No other contemporary artist has left so complete a record of the time, nor has managed to do so with such a grace or such an amazing devotion to truth and detail. Possibly the very fact of this fidelity—the accuracy of the dresses of the day down to the last button, the tiniest little frill, the tilt of the bonnet, may have caused a directly succeeding generation to look askance at fashions fallen out of favour. We all know what yesterday's hat looks like. Only time can mellow and make the frocks and foibles of another age seem picturesque and attractive to us again. And so after an interval of fifty years, it is possible for our own generation to strip itself of all incidental prejudices and to recognise, at last, in Tissot a genre painter of the very first importance.

But before examining one or two of his pictures more closely, it might be as well to record the few facts of his life which I have been able to collect. An appeal in *The Times*, with one exception, produced only information already recorded in various biographical dictionaries.

★ ★ ★

James Tissot was born in Nantes on October 15th, 1836. He studied in Paris, his first picture, "Faust and Margaret," being exhibited in the Salon in 1861 and purchased by the State. He first showed at the Royal Academy in 1864. He fought in the war of 1870-71. After the war he came to England and settled at 17, Grove End Road, St. John's Wood. In the Royal Academy of '73 he showed "The Captain's Daughter" (in the present exhibition of the Leicester Galleries) as well as "The Last Evening" and "Too Early"—both now at the Guildhall and kindly lent to the above exhibition. He studied etching and drypoint under Seymour Haden. After being a most successful artist for eighteen years, during which time he exhibited no less than seventy-seven pictures at various public galleries, all at once in 1889, he gave up painting London life and went to Palestine, devoting the next ten years to illustrating the New Testament. This sudden change, it is said, was due to a "great grief." What that grief was is not stated by his biographers. After finishing the New Testament, he retired to the Abbey of Bouillon in France. Here he started illustrating the Old Testament, but death prevented him from completing the task. He died at Nantes on August 8th, 1902. During his lifetime his work fetched extremely high prices—a French publishing house paying



THE CONCERT

(Leicester Galleries)

By James Tissot

him as much as one million francs for the rights of reproduction of the Life of Christ. What has become of the original of these illustrations I have been unable to ascertain.

One interesting, if characteristically pontifical note of Ruskin on Tissot is perhaps worth quoting, partly because it happens to follow directly on Ruskin's furious attack on Whistler, in which the arch-critic denounced Whistler as "flinging a pot of paint in the public's face." This article appeared in *Fors Clavigera* in July, 1877, and refers to ten pictures shown by Tissot at the Grosvenor Gallery, including one called "The Triumph of Will," which Ruskin calls "The Strength of Will." "Mr. Tissot's works," he says, "require especial notice because their dexterity and brilliancy are apt to make the spectator forget their conscientiousness. Most of them are, unhappily, mere coloured photographs of vulgar society, but the 'Strength of Will' though sorely injured

by the two subordinate figures, makes me think the painter capable, if he would obey his graver thoughts, of doing much that would, with real benefit, occupy the attention of that part of the French and English public whose fancy is at present caught only by Gustave Doré."

One can only hope that this school-masterly obtuseness in no way influenced Tissot in his resolve to abandon pictures for his illustrations of the New Testament, but that this decision was due entirely to the "gros chagrin" referred to by his French biographer. Or else Ruskin has indeed a lot to answer for in causing Tissot to deprive us of those exquisite glimpses of "vulgar society," on which his true valuation as an artist is always bound to rest.

From the very start there is in Tissot's paintings an astonishing technique which amounts almost to virtuosity. But there is another quality of even greater interest to



THE EMPRESS EUGENIE AND PRINCE IMPERIAL IN THE
GROUNDS OF CAMDEN HOUSE, CHISLEHURST

By James Tissot

(Leicester Galleries)

JAMES TISSOT AND THE 'SEVENTIES

note—a steady progression towards a sense of “atmosphere,” which finally links his art to that of Boudin and even of Manet. I am not speaking now of his interiors, which are masterly from the first. But if one examines his exteriors, one realises at once that the figures in them have been painted in the studio irrespective of the out-of-door backgrounds which fail in a manner to envelope

picture shows clearly with what infinite care the artist thought out his compositions. And, incidentally, was there ever another chestnut tree portrayed in so completely loving and truthful a manner?

* * *

Like all artists who paint the charming things of life, Tissot has a most exquisite personal taste. He recalls



A VISIT TO THE YACHT
(Leicester Galleries)

By James Tissot



A FÊTE DAY AT BRIGHTON
(Leicester Galleries)

By James Tissot

them. But gradually this lack of relation between these two quarrelling elements gives place to a unified treatment, until in “The Officers’ Quarters, H.M.S. Calcutta, Portsmouth,” Tissot achieves a masterpiece of complete harmony—a triumph of bold composition, atmosphere and colouring. This picture, for sheer bravura, is to my mind the high-water mark of Tissot’s art in genre painting, just as the “Henley Regatta” is in the domain of landscape. “The Concert” for an interior undoubtedly solves most successfully that stumbling block of most artists—the grouping of many people, all of whom are portraits—in a brilliant and completely unforced manner. In “The Picnic” at the Tate Gallery a very charming design in composition is achieved. One has only to note the line of the outstretched arms of the various sitters accentuated by the skilful placing of three tea-cups, to realize the graceful parallel they make to the elliptical water-basin behind them. This

Vermeer in his repetition of certain favourite objects of his choice. Just as the Delft painter had his pet bits of furniture, his china, his maps and clavichords, so Tissot has his black and white plaids, his striped gowns, his little flat bows, his blue and white china all of which find their way again and again into his pictures, as if he could not caress them often enough with the touch of his brush. And lest we should think him too much given to shere feminine prettinesses, he shows us another, the masculine side of himself—his passion for the sea, the water-front, and all things nautical. And here once more he proves himself a master. I was told on no less an authority than the very intelligent attendant at the Guildhall that an old sailor had spent an hour before “The Last Evening,” closely examining the tangled background of masts and spars, and had ended up by declaring: “Blest if I can see a single thing wrong with the rigging!”

A P O L L O

Through all the varying settings, now of stately Adam ballrooms, now of shipping, now of some intimate corner in a boudoir, there wander just as in Vermeer, three or four people, serving the artist over and over again as models for his different themes. First of all, there is the lovely slim lady with the clear-cut aristocratic profile—now blonde, now a little darker in colouring, but always with the same limpid ease of breeding whether she sits dreaming at a picnic, tea-cup in hand, or hovers in a doorway a shy visitor about to be announced, or reclines in a bentwood chair restraining her tears as she whispers words of farewell to her lover. And her lover—that fair-haired, handsome young man with the slight moustache—appears, too, in almost every picture, sometimes slightly altered by a beard or whiskers. But he is always the same young man with finely-chiselled features and intelligent, honest eyes. Then there is a third figure—a jolly round-faced old codger who is now

a sea-captain, now a white-haired passenger, now a traveller in a railway carriage. And then again we meet a chubby little girl of ten. Who were these people? What part did they play in the artist's life? For they were obviously of his own world—not just ordinary models. Was it one of them that caused the "great grief," which made him turn his palette forever from the things of this world to seek spiritual consolation in the Holy Land?

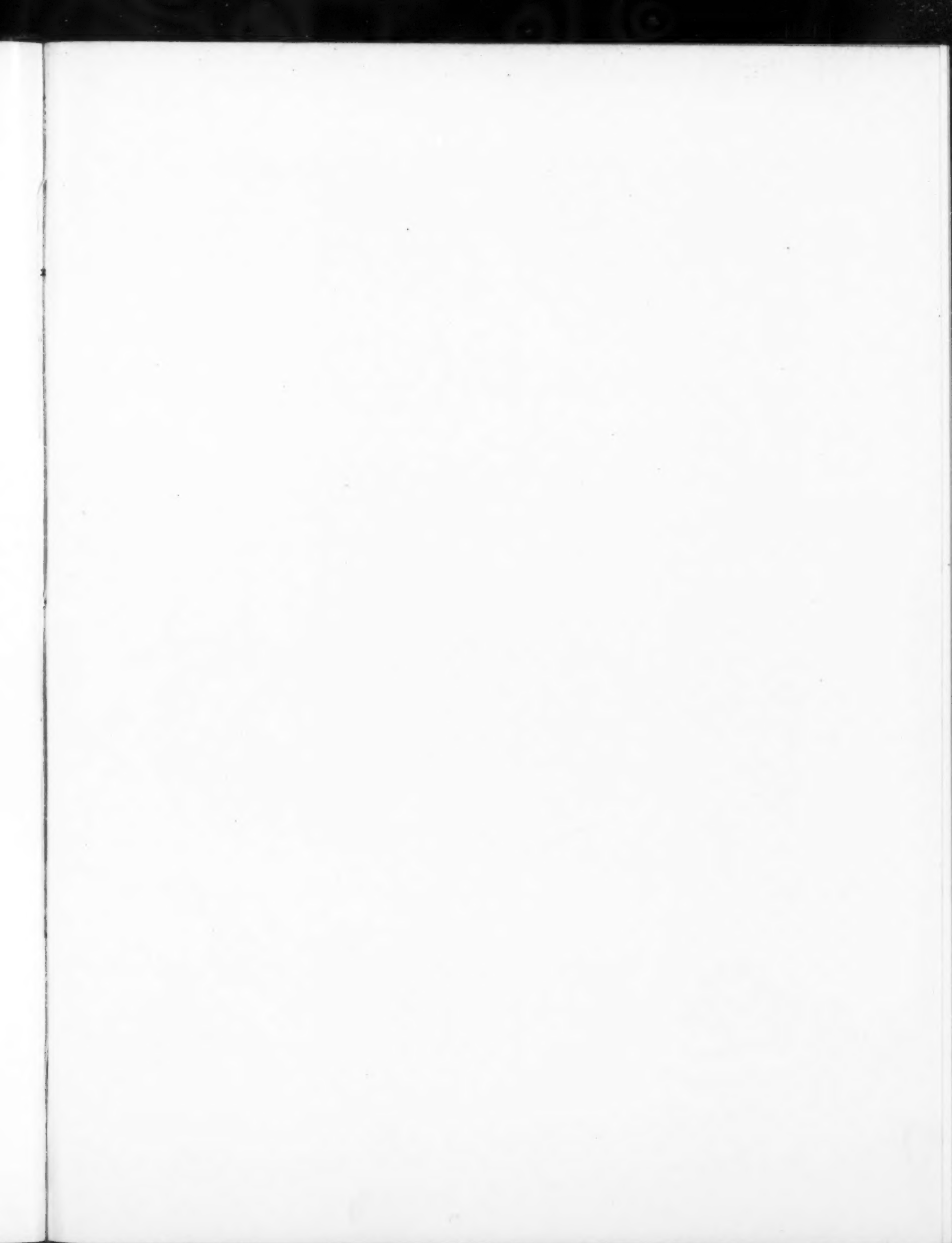
We have no answer. Perhaps this exhibition may bring it. Surely there must be men and women still alive who knew this man and could not help but like him. For in his paintings, quite apart from a rare artist, he reveals himself as a human being of great sensitiveness—as gentle, indulgent, with a strain of melancholy, of poetry, of humour—in a word as an exponent of that intangible thing we call "the romance of life," which has never found a more complete setting than in those brightly delicate days of the distant 'Seventies.



THE CAPTAIN'S DAUGHTER

(Leicester Galleries)

By James Tissot





"WHAT YOU WILL"

Designed and Engraved in Stipple by J. R. Smith

This charming colour print is one of a set of four subjects designed and engraved by the famous engraver J. R. Smith. The other three of the series were entitled "Maid," "Wife" and "Widow." The value of this print has risen from a few shillings in 1793 to about £400 at the present time.

LANCASHIRE SNUFF AND TOBACCO BOXES

BY CHARLES R. BEARD

THE aphorism that there is nothing new under the sun is a much abused commonplace. But no one can appreciate the substantial truth of the saying better than those who daily come into contact with the domestic utensils of the past. Most people would hold that the combination lock of the modern safe is an invention of comparatively recent years. Actually it, or a device closely resembling it, was known in China in very early times. Existing mediæval and Renaissance locks embody contrivances intended to obviate any necessity for a key. Beaumont and Fletcher ("The Noble Gentleman," 1615) refer to the "strange lock that opens with Amen"; and the poet Carew ("The Comedy of the Heir") speaks of:

" . . . a lock

That goes with letters; for till every one be known
The lock's as fast, as if you had found none."

And a crude form of combination lock was evolved or adopted by some long-forgotten Lancashire mechanic of the second half of the eighteenth century. Occasionally the roving collector may find in the antique shops about Liverpool and Ormskirk neglected examples of his work, or of those that followed him. These survivals take the form of snuff and tobacco boxes of copper or brass, the lids of which are garnished with revolving studs or, in later examples, clock hands which will only permit of the lid being lifted when they are turned to point in a pre-arranged direction.

That such precautions were thought necessary is scarcely surprising. In those far-off days, tobacco cost as many shillings as it now costs pence; and every user of the precious weed, in whatever form, if parsimoniously inclined, secured his store if not under lock and key at least under such safeguards as would prevent casual pilfering by the unauthorized and over-generous indulgence by the favoured guest.

Lancastrians are reputed to be frugally minded; they are without doubt mechanically ingenious. And at some period, apparently in the second half of the eighteenth century, a small local industry grew up which, while it pandered to the first characteristic, afforded ample opportunity for the display of the second.

Where in the County Palatine this industry was seated I did not know for certain until recently. For snuff and tobacco boxes with combination locks within their lids—if one may describe by so grandiloquent a term the very embryonic locks of these receptacles—are apparently unknown to writers both past and recent upon the *herba panacea* and its impedimenta. Fairholt fails to mention them. Mr. Reginald Myer's cabinets include no container of this description. Even that omnivorous collector William Bragge numbered in his collection only one such box. But this was obviously of Continental—apparently Dutch—origin. It was of brass, oval in shape, engraved with four dials and the figure of a woman at the bath surrounded by an inscription. ("Bibliotheca Nicotiana," 1880, p. 167, No. 24). Nor, so far as I am aware, have these quaint survivals attracted either the interest of local antiquaries—the Historic and



No. 1. SMALL COPPER SNUFF-BOX WITH
OWNER'S MONOGRAM "D. L." About 1790

Antiquarian Societies of Lancashire and Cheshire know them not—or the attention of the curators of museums.

But those quaint tobacco boxes, anticipating in their functions the modern penny-in-the-slot machine, which are stated by William Fairholt ("History of Tobacco," 1859, pp. 231-2) to have been in regular use in country ale-houses in the middle of last century, are well-known to collectors. Each is divided by a partition into two lidded compartments, one forming a receptacle for loose tobacco, and the other a till for the money paid for the fills of tobacco taken. And most of them bore upon the lid the verse:

"The custom is, before you fill,
To put a penny in the till;
When you have filled, without delay,
Close the lid or sixpence pay."

Samuel Stocker, of High Holborn, in his specification for a patent for "Improvements in the . . . Tobacco Boxes used by Publicans," taken out in 1849 (No. 12,852; 1849), supports Fairholt. Stocker's apparatus was an unwieldy and expensive clock-shaped machine, apparently never popular, which he intended should supplant "the tobacco boxes used by publicans . . . formed in two divisions, one for containing the tobacco and the other for receiving the money for the same." Since, as Stocker points out, the tobacco half was generally only closed by a lid, not intended to lock, "there is nothing to prevent a dishonest person from taking the tobacco without payment, or from taking more than he ought to." A box in Mr. Myer's remarkable collection, stamped *Rich's patent*, is a considerable improvement on these simple boxes. A penny inserted in the slot on the till side unlocks the box and releases a spring, which throws

open the lid of the half containing the tobacco. This mechanical device does not, however preclude Stocker's second contingency

But even this contrivance in its essentials was known to the early Greeks. The inventor, Ctesibios of Alexandria, is said to have constructed towards the close of the second century B.C. a machine of this nature for use in the temples which, in return for the necessary coin, rendered up to the worshipper sufficient water for use in the ceremonies in which he was about to take part.

With one exception (No. 5) the tobacco and snuff boxes that illustrate these notes were brought together during the last ten or fifteen years by a collector at Newton-le-Willows, in Southern Lancashire, and all were found in the country between Wigan and Warrington. Nor, speaking from personal experience, have I met with similar boxes in the hands of either dealers or collectors anywhere but in Lancashire. My own belief is that these boxes are a manifestation of the mechanical ingenuity that from the third quarter of the eighteenth century and during the first half of the nineteenth century made Prescott, a few miles westward of Newton-le-Willows, justly celebrated for the manufacture of watch-movements.

Pennant visited Prescott in 1773 and noted that "the best and almost all the watch movements used in England, and the best files in Europe," were made there ("Downing to Alston Moor," p. 21). Aiken, some twenty years later, wrote enthusiastically of the work of the craftsmen of this township ("A Description of Manchester," 1795, p. 311). And even visiting foreigners took due note of its most important industry. Philip Andreas Nemnich, in his description of his first visit to this country in 1799, refers to the pre-eminence of the watch-movement makers of Prescott. "Here," he writes, "the best watch-makers' tools are made and all parts of the movements of watches; while one workman is employed solely on the manufacture of watch springs, a second makes the wheels, a third the hands, and so on. These pieces then go to Liverpool, where the watchmakers put them together" ("Beschreibung einer im Sommer 1799 von Hamburg nach und durch England geschehnen Reise," Tübingen, 1800, p. 333). Nemnich visited the country a second time in 1805 and 1806, and in his "Neueste Reise durch England" he considerably amplified his earlier notice.

There is nothing to be gained by reciting the tributes of some half-dozen topographers of the first half of the nineteenth century. Prescott, they all agree, was pre-eminent in this work from 1760 to 1850. But the trade had been established much earlier in this part of the country. Robert Wilson, watchmaker, was in business at Manchester in the early part of the reign of Charles I. And between 1660 and 1730 there were numerous watchmakers working in Liverpool, West Derby, Toxteth, Wavertree and Ormskirk. The earliest record of watchmakers at Prescott, however, occurs in 1765.

The four boxes illustrated may be regarded as typical of the different classes of this work produced between the third quarter of the eighteenth and the second quarter of the nineteenth century. No. 1 is a small copper snuff box of which the shape and the character of the engraved decoration prove it to have been made about 1790 or 1800. On the lid is the former owner's



No. 2. BRASS SNUFF BOX CONTROLLED BY TWO DIALS. About 1840

monogram, "D. L.," while round the sides runs the inscription, "May the wings of Liberty—Never want a Feather," an obvious indication of his sympathies with Reform, Liberty and the Rights of Man, and in all probability of his membership of one of those organizations such as the Friends of Liberty of Dundee, the English Corresponding Society founded by Thomas Hardy, John Horne Tooke's Society for Constitutional Information, and the Whig Society of the Friends of the People, which thought to find a panacea for all social



No. 3. COPPER TOBACCO BOX, THE LOCK CONTROLLED BY THREE DIALS. Probably about 1760

LANCASHIRE SNUFF AND TOBACCO BOXES

and economic miseries in political representation. One is even tempted to identify the aforetime owner of this box with Daniel Lovell, the fire-brand owner and editor of the *Statesman*, who, in 1817, made a savage attack upon Daniel Stuart, the editor of the *Courier*—"the venerable apostate of tyranny and oppression"—for pocketing, so he asserted, six hundred or seven hundred

a crescent moon for catch. The decorative compass lines, the clock numbers round the margin, and the engraving of the dials, are all of early character, and I am tempted to place this box in the third quarter of the eighteenth century. In comparatively recent times it has been repaired and lined with red velvet to convert it into a jewel box. This lining has now been removed.



No. 4. BRASS WATCH-SHAPED TOBACCO BOX ENGRAVED WITH THE NAMES OF R. ADAMS, HIS WIFE AND HIS CHILDREN
About 1820-1840

pounds (other authorities put the sum involved at as many thousands) belonging to the Society of the Friends of the People. The fine subsequently exacted from him, following shortly upon a four years' incarceration in Newgate for libel, materially contributed to Lovell's death on December 27th, 1818.

No. 2 is a small snuff box of brass tinned internally, the opening mechanism controlled by two dials. Its resemblance to dated specimens of the ordinary type suggests that it belongs to the second quarter of the nineteenth century.

The large brass watch-like tobacco box, No. 4, is controlled by three dials, one shaped as the sun. On the back is engraved the name of its aforetime owner, R. Adams, with those of his wife and children, Mary Adams, Amelia, Tony and Jess. In No. 4, the mechanism has been left exposed. In all the others, the mechanism of the locks is covered by a tinned plate to prevent the rapee or cut tobacco from clogging the works. This box would appear to belong to about 1820-1840.

No. 3 is unquestionably the earliest and most interesting. It is a tobacco box of copper of very solid construction, the lock controlled by three dials—the rising sun, the sun "in splendour," the setting sun, with

There also exist a number of snuff boxes of an entirely different character from the foregoing, but which appear also to be of Lancashire origin. They are unnoticed by Fairholt and Bragge; and I have only met with them in the districts around Preston, Blackburn and Wigan. They are all constructed alike of a thin "sandwich" of red-toned hardwood, apparently *lignum vitae*, between two sheets of brass. In outline they are circular, oval, square, hexagonal or octagonal. The upper brass plate is pierced with a figure-eight opening which is closed by a superimposed revolving circular plate similarly pierced. When it is desired to take snuff the upper plate is revolved until the two openings coincide; the finger and thumb of the snuff taker can then be inserted—but only just—and a pinch removed.

The smallness of the opening, and the consequent inability of the user to separate his finger and thumb sufficiently to take more than the very smallest "pinch" suggests an almost Aberdonian parsimony in the owners of these boxes.

Like No. 5, many of these boxes are plain, and I am tempted to place them all in the middle or third quarter of the eighteenth century, despite the circumstance that No. 6 is engraved with the date 1847. This latter box may furnish collectors with a *terminus ad quem* for this



No. 5. OCTAGONAL BRASS AND HARDWOOD SNUFF BOX

work, but I strongly suspect the decoration to be a late addition. Others that I have seen are engraved with figures and motives of a much earlier type.

No. 6 is also of interest as a *memento mori* snuff box, being decorated with the "eye" of Ann Fowler and the date of her death, "Decr the 6 1847" (as on the box itself), and the platitudinous text :

" IN THE MIDEST
OF LIFE WHE
ARE IN DEATH."

Back and front are decorated with a border of engraved stars and dots.

With this second group of boxes I am tempted to associate as productions of the Southern Lancashire watchmakers—but of an earlier period—the dialed washing tallies of the late seventeenth century, of which a few specimens are to be found in the British Museum and elsewhere. The best-known example, constructed after the manner of the "horn-books" of the period, is that found about 1860 behind the panelling of the Chaplain's Room at Haddon Hall, Derbyshire, a few miles across the Lancashire border ("The Reliquary," Vol. III (1863), pp. 143-148). An exactly similar tally found near Liverpool was exhibited to the Historic Society of Lancashire and Cheshire, on February 9th, 1854 ("Proceedings," Vol VI (1854), pl. op. p. 65). A third tally, but made entirely of brass, in the British Museum, the gift of the late Colonel Croft-Lyons, is dated 1698. A fourth example made of stout parchment was exhibited with the Meyrick Collection at South Kensington in 1869 ("Catalogue," No. 1400); it is said to have borne the date 1601 (? 1691). The provenances of these last two are unknown.

J. R. Planché, in the "Catalogue" of the Meyrick Collection, notes that similar tallies were, when he wrote, still in use in Italy, and may yet be for all I know to the contrary.

The two tallies from Haddon Hall and Liverpool have hitherto been somewhat optimistically described as of the time of Charles I. The Croft-Lyons tally, about the date of which there can be no question, would, however,

suggest that they should rather be ascribed to the second half of the seventeenth century; and the presence of one particular garment among the linen and body-clothes enumerated upon them strongly supports this dating. "Half-shirts" make, so says the *New Oxford Dictionary*, their earliest recorded appearance in Pepys' *Diary* under October 13th, 1661, on which day that cheerful gossip "left off half-shirts, and put on a waste coate" at the approach of winter. And they are last noticed in T. Brown's *Table Talk* of 1704 (*Collected Poems*, 1705, p. 128). The majority of the remaining garments, such as "ruffs," "bands," "boot-hose" and "boot-hose tops," were known by name throughout the whole of the seventeenth century. In the light of Pepys' entry it would, however, seem reasonable to date these two tallies about 1660 and 1680.

In the foregoing glossology plays handmaid to the study of antiquities. The Croft-Lyons tally affords an excuse for the reversal of the roles. Many of the words on this brass tally have been destroyed by time and oxidization, but one that has been untouched is "turn-overs," used here obviously in the sense of "a linen band worn round the neck and turned down." The earliest example given by the *New Oxford Dictionary* is from Mists' *Journal* of 1716-1720 (edit. 1722, Vol. I, p. 204) :



No. 6. A MEMENTO MORI SNUFF BOX

"Curious Linnen, made up into very fine Turnovers, Necks and Ruffles"—a reference some twenty years later than the date 1698, engraved upon this tally.

* * *

Since writing the foregoing notes upon Lancashire snuff and tobacco boxes a brother collector has informed me that in his many peregrinations about the Continent he has met with a number of similarly constructed brass tobacco boxes, mostly of the middle of the eighteenth century. All were of either Dutch or German make and decoration. Bearing in mind then the very extensive importation of tobacco boxes from Holland and Germany into this country during the first half of the century, it would appear probable that the Prescott makers were not the inventors of these boxes, but merely the successful borrowers of an earlier and foreign device.

RINGERS' GOTCHERS, PITCHERS, JACKS AND JUGS

BY ERNEST MORRIS AND JOHN R. NICHOLS

OBJECTS of great curiosity and antiquity in a number of ancient churches are the "ringers' jugs" (sometimes called the gotcher or pitcher). Doubtless it is from these that there arose the name of ill-repute often attached to the bellringers of the past, but a review of the period in which they lived would immediately show the absurdity and uncharitableness of these aspersions. Usually they are made by persons who have no hostile feelings, but simply err from ignorance or prejudice. People of those days would be no more shocked from such things than the burning of old women as witches, or participation in the slave trade.

In many an ancient belfry one still may read rules for guidance of olden-time ringers, and sometimes enshrined in the "verses" we see such phrases inserted as :

"A good ringer and a true heart,
Will not refuse to stand a quart."
(Drewsteignton, Dartmoor.)

"If any one do ware hise hat
When he is ringing here
He strait way then shall sixpence pay
In sider or bere."

(Pitminster, Somerset.)

Or, again :

"And he that dare an oathe sweare
Shall pay two quarts of beare."
(Garstang, Lancs.)

"Who brawls or wrangles, whom ye major part
Finds to be guilty shall pay his quart."
(Newark, Notts.)

From these and many others that could be quoted, arose the statement that ringers were a drunken set, but this is not so. One has only to turn to churchwardens' accounts of the same period to find endless entries of payments for "drinks" and "beere" to workmen doing repairs; to vestrymen and even clergy themselves at meetings. Likewise turn to corporation accounts and you will find similar payments for "ale," "sack," "wynne" and the like when titled personages visited them, or special meetings were convened. The practice was general and cannot be confined to any individual case or class. History shows that bellringers were a respectable body of whom we may be proud for their mighty deeds, not only for bringing their art to its present mathematical perfection, but also for their stupendous tasks of ringing long and intricate peals. Such peals in bygone days often meant a great physical effort, an alert attention and perfect concentration of mind for hours on end. Do not let us therefore condemn these "fine old English gentlemen" who lived up to the tradition of their times.

In many instances they had their own "jugs," and these are preserved in museums as curios, or in their original churches. Many have unfortunately been either destroyed or lost.

In the March issue of *Apollo* we read of the pewter flagon dated 1676, which formerly belonged to the ringers



AN UNIQUE VIEW IN THE BELFRY OF WITCHAMPTON, DORSET. Showing the Ancient Clock, a huge Jackdaws' Nest and the Ringers' Pitcher, capacity 6½ gallons, inscribed "Witchampton Belfrey"

of Dorchester, Dorset, so interestingly described and now so admirably restored under the direction of Mr. H. H. Cotterell, F.R.Hist.S. In the same issue appear views of the sign of the "Ring o' Bells Inn" at Kendal, Westmorland, showing the ringers with their own pitcher and mug, also the Norwich ringers of the eighteenth century with their jug.

At Hinderclay a pitcher is preserved in the tower inscribed :

"By Samuel Moss this pitcher was given to the Noble Society of Ringers at Hinderclay in Suffolk, viz :—Tho. Sturgeon : Ed. Lock : John Haw : Ric. Ruddock : and Ralf Chapman, to which Society he once belonged and left in the year 1702.

From London I was sent
As plainly doth appear :
It was with this intent,
To be filled with strong beer.
Pray remember the pitcher when empty."

A P O L L O

At Hadleigh is a similar earthenware pitcher with two handles, dated 1715, in form and size similar to Hinderclay. It holds sixteen quarts and bears the names of eight ringers and :

"If you love me due not lend me,
Euse me often and keep me clenely,
Fill me full, or not at all,
If it be stroung, and not with small. Hadley."



MACCLESFIELD RINGERS' JUGS AND POTS

The Kendal jug had a similar inscription. At Garboldisham, Suffolk, is a pitcher or gotcher holding sixteen quarts, of brown earthenware with two ears and inscribed :

"Come jolly boys and drink your fills,
Let me not empty long remain
But if all out fill me again."

It is dated 1703 and has the names of nine ringers and its maker inscribed on it.

The pitcher at Clare, Suffolk, dated 1729 holds more than seventeen quarts. At Norwich one dated 1749 was presented by John Darsley, a wealthy potter, and holds thirty-five pints. Originally it had three handles, but now only one remains. It is now preserved in the church.

At Ixworth, Suffolk, the ringers' pot was formerly carried from house to house on special occasions to receive whatsoever beer the liberal parishioners might feel disposed to give. It has neither lip nor spout, but is provided with a tap at the base to draw off the eight quarts it holds. It is rudely inscribed :

"Here you may see what
I request of hanst (honest) gentlemen.
My Baly (belly) filled of the Bast (best)
I com but now and then."

At Beccles the ringers' jug with three handles holds twenty-four quarts, and is inscribed :

"1827."

"When I am filled with liquor strong
Each man drink once and then ding, dong :
Drink not too much to cloud your knobbs,
Lest you forget to make the Bobbs."

A gift of John Pattman,
Beccles."

At Great Yarmouth there is a ringers' jug dated May 1808, made of the finest Staffordshire pottery, and inscribed :

"Should you venture up the Tower high
To visit Ringers, know that they are dry :
And if you be generous kind and free,
Give a trifle and remember me."

Yarmouth, May 2, 1808."

It is 12 in. high and 10½ in. in diameter, and holds 23½ pints.



BECCLES RINGERS' PITCHER, 1827

Two unusual receptacles of ringers' refreshment are still in existence, one formerly at Lincoln and the other at Stafford. These are leather "Jacks," and are both in a good state of preservation. The Lincoln specimen originally belonged to the City ringers, and is 15½ in. in height, 9½ in. across the base, and at the mouth 4½ in. It is inscribed with :

"1782 CITY RINGERS"

RINGERS' GOTCHERS, PITCHERS, JACKS AND JUGS



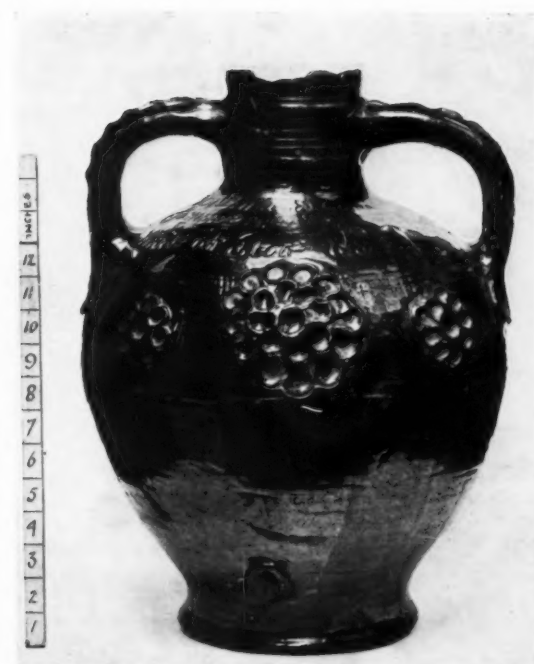
STAFFORD RINGERS' BLACK LEATHER JACK



RINGERS' JACKS, LINCOLN



WITNEY RINGERS' PITCHER, ABOUT 300 YEARS
OLD AT WITNEY RECTORY



BRAINTREE RINGERS' JUG, NOW IN COLCHESTER
MUSEUM

round the vessel is :

" This Jack
was the gift of
Alderman Bullen

To the Company of Ringers "

and on one side is a bell, on the other the City Arms. The donor was Mayor of Lincoln during the year previous to the presentation, and thus clearly shows that the City Ringers were held in high esteem by him.

The other leather " Jack " is preserved at the Parish Church of St. Mary, Stafford. It is 19½ in. high, 31 in. in girth, 8 in. diameter at the mouth, and it has a capacity of 27 pints. This is of earlier date than Lincoln, as is shown by its inscription :

" Edward Baret and Ralph Barton made me 1750."
Under the spout is :

" Joseph Dickenson, Rector.
N. Griffin, P. Church Warden."

Below this is a list of names of those who are described as :

" Bell ringers of the P. Church of the Blessed Virgin Mary 1750 "

Cut on one side quite legibly are these names :

" T. WOOD.
W. FINLOW.
T. LITHGO.
T. KENDERDINE.
W. TILDESLEY.
J. HUBBARD.
J. GOODWIN.
T. TILDESLEY.
RINGERS
1798."

The latter being the names of a subsequent band of ringers.

At Cirencester, Glos, is a ram's horn drinking cup, dated 1785; this was presented by a Mr. Blackwell, who died the same year. This vessel bears a silver plate inscribed :

" INTACTUM SILEO PERCUTE DULCE CANO. 1785."
(Untouched I am a silent thing : but strike me and I sweetly ring)

this being a favourite bell inscription, and often found on mediæval bells.

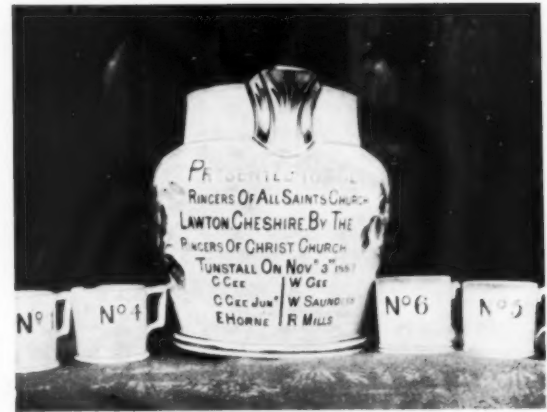
In Colchester Museum there is a jug which formerly belonged to Braintree, Essex, dated 1685, with the names of the ringers inscribed. It is of black earthenware from the famous Stock potteries. It has two handles and is ornamented with imprints of flowers.

Formerly there was one at Swansea inscribed :

" Come fill me with liquor sweet,
For that is good when friends do meet :
When I am full then, drink about,
I ne'er will fail till all is out."

At Stowmarket there is a curious pitcher with two handles and two lips, encased in wickerwork. It holds eighteen quarts and is made of stone pottery, and on the side where the wickerwork is broken, bears the date 1780, and letters " R. P." It is now kept in the belfry.

At Witney, Oxon, the ringers' jug is preserved at the Rectory, and is of semi-glazed earthenware holding sixteen quarts. It is at least 300 years old, and being cracked over 100 years ago, an old ringer—a tinker by trade—mended it by riveting it with eight brass rivets, and putting three iron bands round it.



RINGERS' JUG AND CUPS, CHURCH LAWTON, CHESHIRE

More modern jugs may be seen at Church Lawton, Cheshire; Crewe; Stalybridge; Middlesbrough, and elsewhere. The Church Lawton jug which holds eleven quarts, is accompanied with half-pint mugs for the ringers, and was given in 1883 by Tunstall ringers out of friendship. The Crewe jug was made in 1894, holds ten quarts, and is inscribed with the ringers' names in gold. Macclesfield possesses three jugs and two pots of great interest, all elaborately designed and inscribed with dates, names, and records of various peals rung by the ringers.

Equally, in the same connection, one calls to mind the many inn signs of ancient date, for who has not heard of " The Bell," " Ye Olde Ten Bells," " The Ring o' Bells," and the like ?

Thus we see that far from being a set of unworthy fellows, ringers generally through the ages have been quite as good citizens as the rest of us.



NORWICH RINGERS' JUG, FORMERLY HAD THREE HANDLES. PRESENTED IN 1749

A NEW BOTTICELLI PORTRAIT

BY STANLEY CURSITER

THE Trustees of the National Gallery of Scotland have acquired from Messrs. Knoedler a hitherto unknown or unrecorded Portrait of a Youth, by Botticelli. Single-figure pictures or portraits by Botticelli are so rare that any addition to their number is a matter of very real interest, and to claim such distinction for a newly discovered work might well be the source of considerable controversy, but in this case the picture is already well known through the existence of another version, and any dispute as to its province must, in a measure, be limited to the discussion of the respective merits of the two pictures. In the Louvre there is the deservedly popular "Portrait of a Man" (No. 1663), catalogued under School of Botticelli, but many authorities have not hesitated to claim it as the work of the Master himself. Mr. Berenson, in "Pictures of the Renaissance," has included it without reservation or question in the list of the artist's works. At a superficial glance the Edinburgh panel and the Louvre picture resemble each other closely, but a more careful examination shows clearly the superiority of the new picture. While it is not without a pang of regret that the new discovery should supplant an old and loved work, in which we always hoped Botticelli might have had a share in the making, the Edinburgh version has just these subtle differences which must claim our truant affections; differences which serve to underline the slight infelicities of draughtsmanship, which, no doubt, prompted the Louvre authorities to claim rightly no more than "School of" for their picture. It is understood that the new portrait was for many years in a private collection in France, but no detailed comparison of the two pictures seems to have been made, and it was not until it had been seen in London that further examination was carried out on behalf of the Trustees of the Scottish National Gallery.

The picture shows the head of a young man turned a little to the left, with the chin jutting out boldly and the dark eyes looking straight at the spectator under slightly lowered lids. The hair is a dark reddish-brown and falls in broad curls to the shoulders. He wears a black cap and tunic; round the neck there is a narrow line of white linen, and a loop of gold cord is tied at the throat; the background is pale ultramarine, while grey painted mouldings border the panel at the top and sides. The wood is lime or poplar, and the medium tempera. A scientific examination was carried out by Dr. Martin de Wild, of the Hague, who reports that micro-chemical analysis shows the following pigments to have been used: White lead, brown ochre, carbon black and lapis lazuli. He also draws attention to a curious technical method employed in painting the black tunic. The dark colour was first indicated on the gesso ground by a thin coat of carbon black; over this is laid a solid layer of pure lapis lazuli, to which has been added a small quantity of azurite or malachite blue, perhaps to increase its covering property—Dr. de Wild comments upon the excellent quality of the prepared ultramarine—and on



PORTRAIT OF A YOUTH

Louvre version

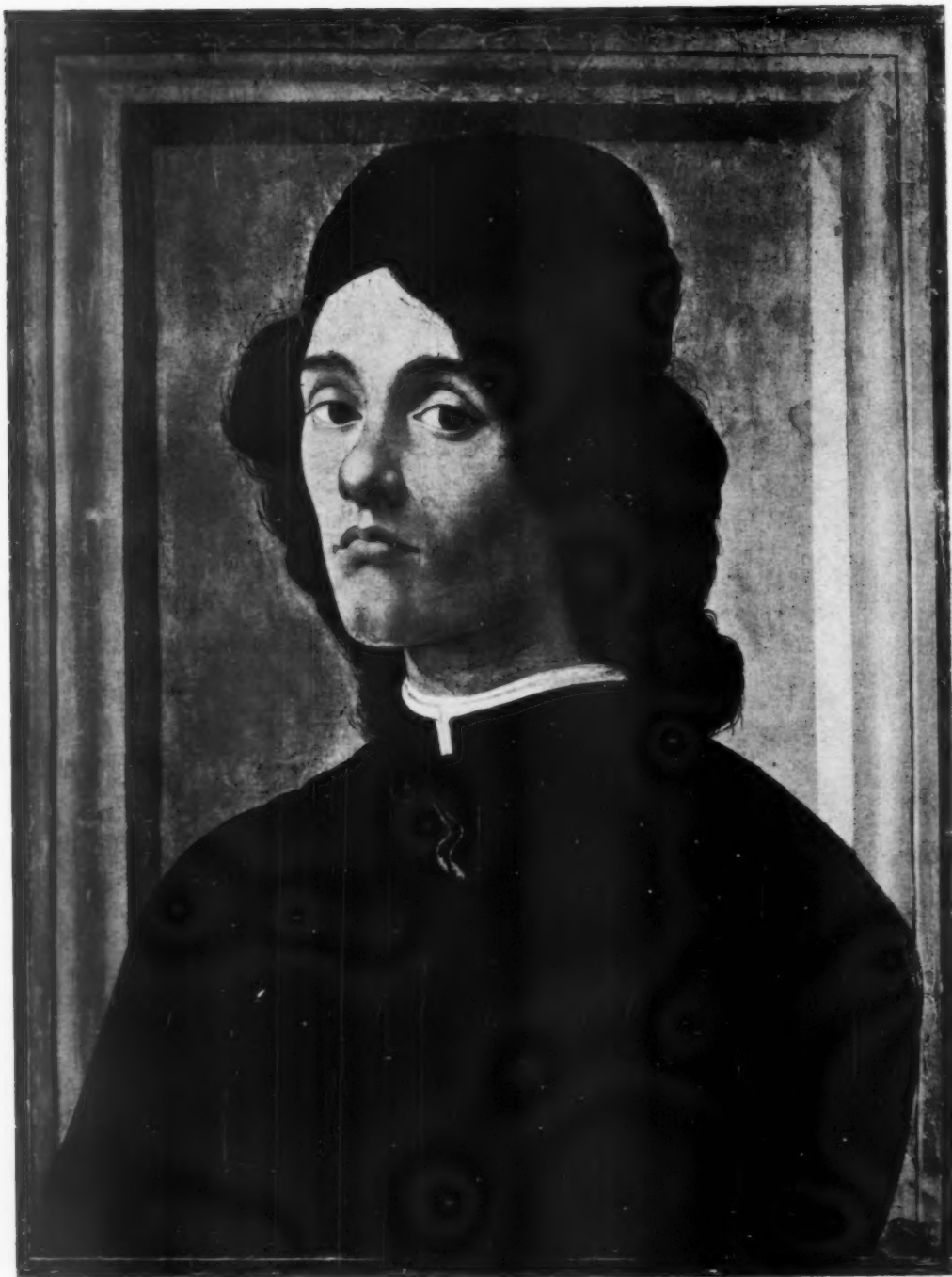
this blue the final black is superimposed so that a rich blue-black effect is secured. The gold cord is not painted on top of the tunic but scraped out, allowing the yellow ground to show through.

X-ray examination shows the remarkably sound state of the picture; a few fragments of paint are missing from the top edge of the panel, and a knot in the wood under the tunic has caused a blister which has been repaired; otherwise, and in all the essential parts, the picture is without a blemish. Two interesting alterations or adjustments in the drawing are to be noted, one on the lower edge of the chin and the other at the extreme right edge of the tunic where the shoulder comes over the painted mouldings; but in both cases it is clear that they are alterations made in the process of painting and not at a subsequent date, although time and differing degrees of transparency probably make them more evident now than they were when the panel left Botticelli's studio.

The main points of difference, and to which attention should be directed in comparison with the Louvre picture, are in the drawing of the eyes, particularly in the left eye of the sitter, but the sure sweep of the eyelids in the Edinburgh picture make the eyes of the Paris version seem heavy-handed in their execution.

The utter simplicity of the colour schemes, combined with the amazingly complete modelling within the narrow limits of tone employed, give to this panel a haunting beauty which fully justifies the high claims made for it, and without doubt places it among the most charming of Botticelli's smaller pictures.

A P O L L O



PORTRAIT OF A YOUTH

A newly discovered painting by Botticelli
(National Gallery of Scotland)

BOOK REVIEWS

LUCA CARLEVARIJS. By FABIO MAURONER. (Venezia: Zanetti Editore. London Agents: B. Batsford, Ltd.) 10s. net.

Recently discovered documents concerning the master of Canaletto, Luca Carlevarijs, have prompted Signor Fabio Mauroner, to compile this little book about a charming and little-known master. Luca Carlevarijs was born in 1663 in Udine as the son of an artist, Giovanni Leonardo Carlevarijs. In 1679 he settled in Venice, where, much respected and patronized by the nobility, especially Count Piero Zenobio and his family (hence his nickname Luca di Ca' Zenobio), he died in 1730. Pictures of his are in the Mond Collection and at Windsor Castle, as well as in many Continental collections, as far apart as Frederiksborg and Venice, but his fame has suffered from the fact that his paintings have been sometimes attributed to his pupil. Even his etchings have not had the appreciation they deserve. Generally speaking, one may discern in these the technique which Canaletto himself adopted and developed, that is to say, a simple linear convention extraordinarily well calculated to render the Venetian atmosphere. Much of his design in these seems commonplace, but he somehow manages to add interest even in such cases by his manner of etching. The "Seminario di Treviso," with its bold treatment of light and shadow, anticipates Meryon, whilst most of the others, such as notably the "Chiesa del Spirito Santo," have the suavity of Canaletto's handling of the Venetian atmosphere. Others, however, such as the two "Procuratie," are entirely pedestrian. The same contrasts are observable in his paintings, which vary from dramatic Piranesi-like compositions to the duller of the Canaletto school. Most remarkable in this unevenness are the drawings of ships. In these we find careful architectural renderings of galleys meticulous in every detail; but also rapid and bold sketches composed of the simplest lines and tones which suggest atmosphere and moonlight.

As the book contains lists of his painted and engraved work and a bibliography, it is indispensable for reference. The Italian text is supplemented by an English translation, and the illustrations are excellent.

A HISTORY OF SPANISH PAINTING. By CHANDLER RATHFEN POST, of Harvard University. Vol. IV. Parts I and II. (Harvard University Press. London: Humphrey Milford.) 84s. net.

Professor Post's History of Spanish Painting continues in this volume to leave no stone of information and no picture "untuned." This volume divided into two parts—we in England would say: "this part issued in two volumes"—covers the Hispano-Flemish period particularly in Castile and Leon—with an appendix of "Additions to Volumes I-III." The History is of greater interest to the scholar than it is to the general public because the author in his thoroughness does not permit himself to disregard works of minor æsthetic interest, and in fact concentrates his attention less on that than on a careful analysis of style, manner and provenance. As Professor Post points out, "All movements in European art have been international," but not the least remarkable fact,

in the relation to the period covered—the second half of the fourteenth and the first of the fifteenth centuries—is the power of Flemish influences not only over Spanish, German, French and English, but even over Italian painters. What must nevertheless surprise one in the Spanish art of the period is the absence of really great masters and consequently the uncertainty in respect of the actual authorship of many pictures. The Oriental influence of the Moors seems in the Spanish art of the period to express itself in the quite extraordinary prominences given to precious textiles which not infrequently obscure or even supplant the landscape backgrounds even in such landscape subjects as "The Flight into Egypt."

It hardly needs saying that Professor Post's book is likely to become and remain the standard history of Spanish art.

H. F.

THE GARDEN BOOK OF SIR THOMAS HANMER. (London: Gerald Howe). 1 guinea net.

The welcome discovery last year of the unpublished manuscript of Sir Thomas Hanmer's Garden Book amply proves that truth is sometimes quite as strange



PORTRAIT OF SIR THOMAS HANMER
AFTER VAN DYCK

as fiction. Thanks to the industry of Miss Ivy Elstob in deciphering it, and her excellent taste in publishing it without modernizing the spelling, we have a charming glimpse of a seventeenth-century gentleman's enthusiasm for his hobby. A descendant of Welsh kings, himself

Charles I's cupbearer and the husband of one of Queen Henrietta Maria's Maids of Honour, Sir Thomas Hanmer has now come into his own as a great horticulturist. In a delightful Introduction, Miss Eleanour Sinclair Rohde points out that his Garden Calendar was made several years earlier than that by his friend Evelyn, which has hitherto been thought the earliest in the English language.

Of course, many of our familiar plants, including tulips and lupines, had at that time only recently been introduced; many others, such as fuchsias and sweet peas, were still unknown. Curiously enough, he does not mention the tomato, though the "love-apple" was introduced many years before he wrote; the deadly nightshade is the only solanum that he notices. For him a rose was still a scented rose. He included in his garden the delicious "ROSE without THORNES" and the "VARIEGATED DAMASKE OF YORKE and LANCASTER," both now rare.

Dear though Sir Thomas obviously loved every flower in his garden, he seems to have had a particular affection for the tulip, "the Queene of Bulbous plants, whose Flower is beautifull in its figure, and most rich and admirable in colours, and wonderfull in variety of markings. . . . Wee had it first out of Turkey about fifty yeares since."

Anyone dipping casually into these pages might well be puzzled by the frequently recurring word "chives." Sir Thomas writes: "There are little shaking things standing up like the little heads of speares within the flowers of Tulipes, which the Latine call stamina, and the French Estamyns, and wee Chives and tamines."

At the beginning of his book, Sir Thomas declares that "The worst ENEMIES to gardens are Moles, Catts, Earewigs, Snailles and Mice." Can it be that slugs, caterpillars, aphides and other blight were unknown? Sir Thomas advises that nets shall be pegged down over newly planted beds to keep off cats, but does not hint that they would be useful over fruit trees to keep off birds.

For his date he is singularly free from superstition. "The decrease of the Moone is accounted best to sow in, as the Full to plant rootes, but I think it not materiall to observe either."

Sir Thomas puts forward what seems to be an original derivation of the name of "GILLIFLOWERS, called in Latine Cariophylli and in French OEILLETs." These, he says, "are in their chiefe glory in July, and thence called July flowers."

"All Flowers love to lye soft and dry, soe plant them in due season, and let the beds bee of fine earth and lye convex . . . and let them bee well weeded and kept from the Enemies . . . and your expectation shall bee crown'd with pleasure and delight."

Two facsimile pages showing the author's fine writing, and two portraits, a miniature by Cooper and a lost painting by Van Dyck, add to the interest of this wonderful book.

Only a few years before the destruction by fire of the Van Dyck portrait, a print of it was included in Farrar's "Portraits in Suffolk Houses," published by Messrs. Quaritch, who have kindly lent the block from which the accompanying reproduction has been made.

C. K. J.

TELL HALAF: A New Culture in Oldest Mesopotamia. By DR. BARON MAX VON OPPENHEIM. Translated by Gerald Wheeler, 1933. (G. P. Putnam & Sons). 21s. net.

New discoveries in the sand-swept valleys of Mesopotamia are becoming frequent, and their record reaches the popular reader in attractive books. Tell Halaf has been known since 1899 and is not yet fully described as to its "scientific results." This book is the first in English version of Baron von Oppenheim's labours; it is a fine production, notable for the wealth and charm of its illustrations.



PALM BETWEEN TWO GAZELLES. (Putnam)

Tell Halaf lies at the head waters of the River Khabur which flows southwards into the Euphrates, about midway between the Mediterranean and Mosul, on the Tigris. The town was a rectangular one of about 1,000 m. by 600 m., that is an area of 150 acres. We cannot enter here upon the historical facts which the author assembles so well, but turn to some of the artistic treasures that have been unearthed. The temple-palace façades are decorated with carvings which stand midway between high and low relief; they are flat in surface, the background being cut away deeply so that strong shadows are thrown; markings are frequent and primitive, as in cave drawings. There are many sculptured statues of animals, monsters, human figures, gods and goddesses.

A new feature in Mesopotamian Sculpture is described in Chapter V, where the small othostats are illustrated; panels of single figures of the Subaric life—bowmen, horsemen, spearmen, and charioteer. The zoological effigies are delightful, containing, if we err not, the camel for the first time, the gazelle, ostrich, goose, are there, and of course the lion in many a combat with weaker prey. We pick out one example to illustrate this vigorous art.

W. L. H.

BOOK REVIEWS

ESSENTIALS OF PICTORIAL DESIGN. By LEONARD RICHMOND, R.O.G., R.B.A. (Sir Isaac Pitman & Sons, Ltd.) 10s. 6d.

COMPOSITION AND RENDERING. By A. THORNTON BISHOP. (New York: John Wiley & Sons, Inc. London: Chapman & Hall, Ltd.) 16s. 6d.

The world should be full of artists, for there would seem to be written and published nowadays more text books or manuals on the various branches of art than in any preceding period; and they sell. The reason is as simple as it is, at first hearing, surprising. It is—unemployment. So many more people have nothing to do. They must do something, and it is perhaps as well that they should occupy themselves with the production of harmless "works of art" than that they should get into worse mischief. Of the two books under review, Mr. Richmond's "Essentials of Pictorial Design" seems more particularly written for this type of artist. It contains simple instructions and examples of brush drawing as applied to landscape and an analysis of the linear rhythms in famous pictures. Mr. Richmond, however, omits any reference to the subject of solidity, or three-dimensional space, and has no chapter dealing with tone and colour—rather fatal omissions.

Mr. Thornton Bishop's book was "written primarily for art students and delineators of architecture." It is divided into five more or less independent parts, of which the last but one, "Composition in the Theatre," is the most unusual, for such books, as it is also perhaps the most valuable. Mr. Bishop is a good pencil draughtsman, and the general public as well as the art students will gain much pleasure from the illustrations. Much that the author has to say is useful. His style and outlook may be gathered from the following. Enlarging on the fact that "Figures give life to a sketch and they are almost indispensable to an architectural rendering," he says: "Female figures with slim and alluring silhouettes are employed advantageously. Chic styles 'snap up' the rendering. If the student will make a collection of figures clipped from the magazines and Sunday rotogravure sections, and practice sketching from them, he will not only make steady improvement in this branch of the work but he will keep his figures abreast of the changing fashion." Very American and thoroughly business-like, you see.

H. F.

ARMAND DEHORNE: Poet and master-craftsman in the architectural epopee of the industrial north of France. Nord. Routes. Dynamique des Orchestrions. (Mercure de Flandre.)

In the space of three years (1929-32), Armand Dehorne has erected a monumental edifice which commemorates in the above three volumes of verse the "Hard Labour Trilogy" of the cities and citizens of the industrial north of France, where the poet was born and where the poet and professor of Natural History fulfils his daily vocation.

A vast undertaking of an incomparably greater scope than the tumultuous frescoes of his forerunner, Emile Verhaeren. Were the latter poet to revisit his *Villes tentaculaires* he would find most of them englobed by the tentacles of an increasingly grasping Monster: modern industry and its mechanical requirements. Living even only a quarter of a century later, Armand Dehorne's

task was all the more stupendous. In the three volumes forming this Trilogy, the poet has synthesized the dynamic atmosphere of this industrial area of France. The embryonic fomentation of all the sundry impetuses that contribute to the formation of a city, a factory or a road, effervesces with its thousand verbal arteries in the huge construction of this monument.

Now you cannot take up a volume of Dehorne and read it with the same ease as you would a volume of Verhaeren. In the same spirit with which you would approach a post-impressionist picture or a novel style of architecture, it requires an effort to appreciate and admire the craft of this verbal architect. In his excellent "Hommage à Armand Dehorne," published by the "Mercure de Flandre," M. René Chossat recalls Schopenhauer's comparison of a man of genius to a child learning to talk. "And in so far as it is the sacred duty of the adult to make a loyal effort to understand a child, so is it no business of the poet to explain himself, but it is the duty of his readers to make a loyal effort to understand him."

It is, indeed, only by making this loyal effort to understand the poetry of Armand Dehorne that we shall succeed in imbibing all the honey—be it honey that is bitter-sweet—with which it is laden.

Our poet-painter-architect tells us that he himself is but the emblem of transition. Imagine an edifice whose architectural lines were a medley of transitional periods, and you will know what to expect in some of Dehorne's poetry: rapid transitions which are somewhat startling.

Oh ! n'allons pas plus loin dans un tel infra-rouge,
Car le chien jaune toussé. . . .

Et les petites filles
Ne sont pas l'eau qui dort. . . .

Et la féminité nocturne des chouettes
En inversant le cœur, retourne les brouettes . . .

These excerpts are sufficient to illustrate what I might call a discontinuity of thought—a technique that abounds in the verse of Armand Dehorne. A discontinuity that reminds us of a child's brain and of the rapidity of its visual thought.

But what a rich vocabulary! Strengthened by the inclusion of scientific words. Our poet-craftsman was born in the very midst of the materials of his craft:

Aussitôt né j'ai vu des pierres. . . . content
Je me transporte au sein des pierres.

This mural incarnation is expressed thus:

Ville, as-tu refermé ta porte imaginaire?
Je me déroule heureux dans tes murs ordinaires . . .

L'usine est dans ma peau et c'est mon tatouage. . .

Yet his love of the town is a very human love: there are moments when it is hard to drive illusion from the door:

O ville, j'ai grand'peur de tes forces méchantes,
Je suis celui qui t'aime et que tu désenchantes . . .

With the obstreperous impudence of the cubist—and it is to the cubist's technique that we often compare the poetic technique of Armand Dehorne—his brush distorts the canvas with lines seemingly extravagant:

La ville, un lourd musée, tous les tableaux s'imbriquent,
Des fous à belles dents y croquent de la brique. . . .

His brutal tongue breaks with tradition, and we are startled by many a verbal extravagance. Yet his verse abounds with a harmonious alliance of words :

Le chat-huant.
Traîne dans l'air fluide un flot de faibles laines

Oh ! quels mauvais moments le plus joli des soirs !
J'avais au cou le noeud coulant du désespoir !

Some of his pastoral pictures echo the naive and vivid manner of his favourite mediæval painter, Breughel le Vieux. Even in a poem of eulogy of the majestic Rubens he ends with the sigh :

Oh ! mieux encore, Breughel le Vieux !

But the visions which his realistic eye conjure up as a result of his painstaking observations in the laboratory are not enough to satisfy his spiritual thirst :

Sans les profonds plaisirs de la métamorphose
Que vaudrait ce réel, si vanté, si morose ?

Like that other poet "lillois," Théo Varlet, Dehorne is constantly thirsting for adventure :

Lorsque les paquebots dont l'image est requise
Sans écraser de gens traversent les églises,
C'est que j'ai du malheur au-dessus de mes forces ;
Je suis l'arbre qui songe à quitter son écorce

But alas ! however much he may forswear his familiar factories—

Usines ! vous détruire, étrangler chaque usine !—

—the poet reels under this metaphorical injustice :

J'ai l'énorme grappin du nord sur mon épaule

—vivid material which would lend itself to the symbolic treatment of a Watts.

No, he cannot escape from his duties of professor of natural history. His searching eye quickly gets below the surface, and when watching the harvesters bending at their scythes, he detects more than the realistic purpose of the movement :

Ils sont pleins de pensées et n'en ont pas besoin
Des paysans pleins d'os qui n'ont rien à se dire

and of smokers in railway carriages, as he looks down on them from a bridge :

Ils bouchent les grands trous du doute dans leur tête
Avec des torrents de fumée

Despite moments of extreme lassitude when everything seems futile, when he even welcomes death ("Oh ! la mort, à mon tour, ce royal avenir." . . . Note the catholic compensation), life provides the poet with sufficient comfort for him to exclaim, "bien au chaud sous l'âtre couverture" :

Je suis plein d'inertie et gonflé de douceur,
Comme si mon cerveau, balbutiant et las,
Digérait mal l'exquise épaisseur
Des forêts étouffées et des mers sans éclat
D'une existence antérieure

—almost a memory of the "Fleurs du Mal." And how Baudelaire would have loved this couplet :

O nuit, fille géante, altérable déesse !
Ma grande, à tout jamais, ma symphonie de bronze !

There is much of Baudelaire and of Rimbaud in his veins, with an added zest for abnormalities, depravation and dissonance.

Unknown forces haunt his entire poetic frame. He seems to live in a continual nightmare of the possible consequences of man's inventive powers :

Une imminente guerre est aux soins des chimistes
Entends crisser, mon cœur,
Les mille oiseaux rageurs de ce vent élastique
Qui retournent se taire aux astres sympathiques.

In the middle of a dream he thinks he hears the "douze briques du Nord" striking the midnight hour. . . . Or again, walking along the canal tow-path :

Et j'avais peur d'aller—moins vite.
Car, je craignais toujours que des cloches maudites,
S'arrachant en colère à leurs tiges de marbre,
Ne vinssent tournoyer, hurlantes, dans les arbres

With what relief we turn to some of his simpler poems, often engendered by memories of his childhood ! When the blackbird wakes him from a tree at dawn as it sharpens [The object of sharpens is CANIF]

Aussi retentissant qu'un dôme,
Son tout petit canif
De chant incisif,

the poetic lilt of his soul finds a climax in these two lines :

Avec un tact exquis, digne de notre enfance,
Va dire à la maison que le matin commence

Although a skilful exponent of free verse, for the most part Armand Dehorne uses a technique fundamentally classic. A large proportion of the lines are Alexandrines. Curiously enough the feminine rhyme is predominant : the poet's musical ear is captivated by the resonant vowel. Some of the terminal rhymes are so "rich" that they seem to have made their appearance at the call of necessity. Where there are no terminal rhymes there is often an assonance ; and in many cases internal rhymes.

We must bring this cursory survey of a big accomplishment to a close. It covers over six hundred pages of verse. The three volumes have been beautifully produced, in the *édition définitive*, on vergé d'Arches, under the direction of that enterprising writer-editor Valentin Bresle, founder of the *Mercure de Flandre*, which has recently changed its title to *Mercure Universel*, published in Lille. Armand Dehorne is a poet of striking originality ; you either like him or you don't. There can be no lukewarm admiration. Excepting the magnificent poetic works of Théo Varlet, we have had nothing so creatively virile since the days of a Laforgue or a Rimbaud. And when we are not wooed by the startling imagery and cinematographic reach of his brush, I think few can fail to be won by the sympathy we feel towards the tormented aspirations of this true-hearted poet—which is surely the final touchstone of a poet's credentials.

Vers qui gémit ? Vers qui faut-il que mon sang crie ?
Plus un clair son de cloche dans mon cœur fruste

Let us hope that this Northern poet may long continue to regale us with the astonishing fertility of his mind before he returns to the

silence des astres sympathiques.

MALCOLM McLAREN.

BOOK REVIEWS

THE THEATRE OF YOUTH, by CHARLES THOMAS.
(London: Chapman & Hall.) 5s. net.

THE PRODUCER AND THE PLAYERS, by EDWARD LEWIS.
(London: George Allen & Unwin.) 2s. 6d. net.

For a very moderate price, stage aspirants can enjoy the excellent advice given by Mr. Thomas in several chapters dealing with all matters connected with the production of a play by young amateurs. In the foreword Miss Irene Vanbrugh tells of the impression made upon her by the perfect performance of "The Man Who Wouldn't go to Heaven" when she was judging the competition for the Howard de Walden Cup. "Simplicity, precision, attack; choice of play and players; speech, movement and grouping were so admirably thought out that the decision was made for us."

Mr. Thomas modestly hopes his little book may be useful to theatre enthusiasts between the ages of twelve and seventeen. With bated breath one may suggest a considerable extension of the ages of those who might study it advantageously. Meant as it is for young amateurs, it contains much that can help their elders.

Community drama has come to stay, and if Mr. Thomas's advice, given with no niggard hand, is followed, community drama should hold an important place in modern life for its educative value. To do something perfectly is of incalculable benefit to the performer. Mr. Thomas considers that "there is no reason . . . why the amateur theatre should not, in time, reach an artistic level quite as high as that of the professional theatre." He reminds us that "it was an amateur who designed Salisbury Cathedral."

Anyone who contemplates producing or acting in a play will find this little book brimming over with helpful suggestions. The illustrations by T. J. Bond add piquancy and force to many of the author's phrases. Some would-be actors may be startled to find intelligence, imagination and individuality classed as "extras and not essentials" if there is a lack of the gift of imitation. In the last chapter we have a graphic account of the "Half-term Theatre," brought into being through a wet half-term holiday spent by little Pamela Tiffen. To this we probably owe Mr. Thomas's delightful book.

Slighter and rather different in its treatment, the eighty pages of "The Producer and the Players" are full of excellent advice. "The actor should read a play over and over again until it comes to play itself inside him, as a living experience, as part of his own life." "It is the life within which gives shape and solidity to a part as well as the animation that moves it."

Careful hints are given as to voice production and the use of appropriate gesture. One of the most important chapters is that on Reactions. "So long as he is on the stage the actor should keep himself . . . in the picture. . . . This is a question of reacting all the time." In the chapter on Variety the author reminds us that "Variety is an essential of all good acting. . . . Technique is never an end in itself, but always a means to the liberation of life in all its fulness, colour and variety." Again, in the last chapter: "The richer an actor can make his personality, the better for his acting. Everything which broadens the mind and increases the feeling of life in him is good." In short, a splendid help towards education can be acquired from these two modest volumes.

C. K. J.

LES ARTISTES NOUVEAUX

LE CORBUSIER ET P. JEANNERET. Par FRANÇOIS DE PIERREFEU.

WALTER GROPIUS. Par SIEGFRIED GIEDION.
Cr. 8vo., pp. 16 + plates 32. (Paris: G. Crès). 1933
Sewn, Fr. 10.

Charles Edouard Jeanneret Le Corbusier is forty-six years old, and he has transformed French domestic architecture into something new and strange since he relinquished engraving for building in 1905. For good or for ill, his tripartite plan has seized the French imagination, a plan in three parts of form, work and health; that is to say, he builds primarily for sanitation. There is little else to be seen in the thirty illustrations provided, certainly no old-fashioned comfort, and as certainly no old-fashioned architecture. Air and sun he provides for, and cleanliness, and the more vertically they go the greater is the possibility of their achieving these ends. By strict critical forms the end is more certainly achieved. Pierre Jeanneret is Le Corbusier's cousin, born at Geneva in 1896, and the two joined forces in 1922, so that the joint career is only just commenced; what the outcome will be is fairly well indicated already; its implication is definite, but its development only time will show.

Gropius is the German counterpart of Le Corbusier. He was born at Berlin in 1883 and studied architecture at the Technical High School of Charlottenburg. His work has been on the large scale and he has erected huge blocks of flats, while industrial buildings have startled public opinion by their insistence on cubic comeliness.

K. P.

THE ART OF HENRI-MATISSE, by ALBERT C. BARNES and VIOLETTE DE MAZIA. 151 illustrations. 21s. (Charles Scribner's, Sons, New York and London.)

This is a book written by two members of the staff of the Barnes Foundation, Pennsylvania, an institution which is stated on the wrapper to contain "the world's most important and comprehensive collection of modern art." It is also claimed to be "the definitive work on our day's foremost painter"—a double assertion which assumes the truth of a matter still in dispute. The publishers are evidently not quite so sure of it on the turn-over, where the claim is modified to the extent that it "very probably" will be definitive. And there are other assertions that we are asked to take for granted, e.g., "Wherever painting is discussed to-day the name of 'Dr. Barnes of Merion' is inevitably mentioned."

Dr. Barnes is a scientist, and I have no doubt that he finds the personality and mental disposition of Matisse an extremely interesting study and knows a great deal about them. But in matters of art he is too apt to take for granted that those who differ from him are inept and totally lacking in "plastic perception," or to put it more kindly, have given no serious attention to the matter. His definition of the word "Academicism" is altogether too arbitrary. To make an accusation of prejudice is to proclaim oneself prejudiced. "Hostility to the unfamiliar aspect of things" is one of his milder *obiter dicta*. Such remarks challenge retaliation. "Hostility to the familiar aspect of things" can as well be applied to the other side, and it is often true. Things are not necessarily admirable because they are unfamiliar.

Dr. Barnes's approach to a work of art is purely a scientific one, deprecating all appeal to the emotions.

The emotional appraisal of a painting he regards as a form of hysteria.

The whole book is a masterpiece of special pleading. It is written with the praiseworthy intention of enlarging our mental horizon and enriching our æsthetic experiences in order that we may receive the blessing of understanding—for which we should be truly thankful. The pictures are here to be seen for themselves. A large section of the book, pp. 369 to 427, set in smaller type, is given up to analysis of some of those illustrated (and we are promised more to come). In this section Dr. Barnes tells us that "pictures are more than instances of principles; they are individual creations, relatively complete in themselves, and demanding attention in their own right." He then proceeds: "The analyses attempt to focus upon each picture the relevant explanatory principles, and to indicate the unique purpose and set of qualities which make it what it is."

Why should pictures need elaborate verbal interpretation? There must be something fundamentally wrong if they cannot speak in their own terms. That "something wrong" is the refusal of the world to accept them at the valuation set upon them by the few. Both the matter and the execution of these pictures are of the flimsiest description, yet "Joy of Life" requires nearly four pages of close type to expound it, "Blue Still Life" close upon six, and "The Music Lesson" actually runs to nine-and-a-half, so there is no excuse for us not knowing all about it. But after reading them all we remain "as we were." It is a game that can be played with any and every kind of picture "until the cows come home," as an exercise in agility in argument, but carries no conviction.

It is understood, and the authors take pains to emphasize it, that Matisse finds his inspiration and collects his material from all the great schools of painting, and that he also borrows themes and methods of treatment from tapestries, mosaics, tiles, rugs, flags, wall-paper, gowns, upholstery and what not, though why the treatment of a rug or a mosaic should be deemed right and appropriate to a painted picture is not clear, unless we are intended to stand on it. Upon these Matisse bases his slender improvisations. Dr. Barnes is fond of illustrating side by side with certain pictures by Matisse, origins and analogies from Byzantine, Chinese, Japanese or Persian sources which are said to have suggested or anticipated Matisse's colour schemes and compositions, or which he has undisguisedly adapted. The result is that he puts his hero "in the cart" and "gives him away" every time. What significance is there beyond poverty of ideas manifested in these borrowed plumes, distorted, shorn, reduced and attenuated, and made still more unacceptable by rudimentary and slovenly workmanship? Even the scientific aspect of these works is judged from too narrow an angle unless the sciences of drawing, proportion, technique and invention count for nothing. Instead, we get excuses and defences for distortion, *i.e.*, "this particular style of drawing involves acute distortion," "spots of bare canvas" borrowed effects (which the authors refer to euphemistically as "transferred values"), and tiresome repetitions, set forth in pseudo-scientific jargon, with a wealth of explanatory adjectives, circumlocution and polysyllabic verbiage, dexterously enough done, but savouring of pure sophistry.

H. G. F.

AMERICAN FOLK ART. *The Art of the Common Man in America. 1750-1900.* Text by HOLGER CAHILL. 79 full-page photographs. The Museum of Modern Art. (W. W. Norton & Company, Inc., New York). Price \$3.50 (21s.). Size 7½ × 10½.

The interest taken in primitive art is one of the unmistakable signs of the taste of our time. So much has this very human and commendable trait become corrupted by fashion that mere crudity is only too often acclaimed as a virtue and hailed as a characteristic attribute of genius. Yet taken at their proper valuation the works of unprofessional artists, created in all sincerity are often of considerable merit and charm. As Theseus, Duke of Athens, put it: "Never anything can be amiss when simpleness and duty tender it." The book under review is a well-produced catalogue of such objects of art by American craftsmen of the humbler type of the eighteenth and nineteenth centuries which have been collected from various sources and shown recently in the New York Museum of Modern Art. Not all of the artists represented were amateurs in the ordinary sense of the word. Carvers, iron-workers and sign painters brought up to their trades cannot be classed as amateurs, but all the artists were men and women who had to earn their living through the labour of their hands, and the works here shown are evidence of an honest pride and pleasure in their creation. Some of the works are by housewives and boarding-school girls. Others are by sailors, farmers, carpenters, coachmen or business men, executed in their spare time. The rest are chiefly by men whose business it was to supply such popular forms of art as might happen to be in demand—sign and coach paintings, portraits, figure-heads, cigar-store figures, hitching posts, bird decoys, weather-vanes, stove plates, plaster figures and animals, garden ornaments, boot-jacks, door stops, wooden horses, etc., besides landscapes and subject pictures. Clearly these are in a different class; but all are linked by a kindred spirit of homeliness, unaffectedness and sincere effort. It is an art of the people, an art springing from a spiritual hunger for something more than mere animal needs, and the artists gave the best that was in them. We recognize it as art because it does not cheat. It may be that this art-hunger in man is but an extension of such an instinct as that of the bower bird, an instinct not highly developed nor sophisticated, but of the same kind of interest and delight—but this is not to disparage it. That some of the paintings are astonishingly modern in aspect is not surprising, since it has been so much the fashion nowadays to "ape simplicity." I have myself seen such "naïve" works pinned to a modern "master's" easel being shamelessly copied with the very slightest of modifications and sent forth to the world. It is vain for the sophisticated and *ennuyé* product of the fashionable studios to hope to capture the genuine spirit of these simple folk. The author of the preliminary essay, indeed, tells us that the actual discoverers of the æsthetic qualities of American folk art were the "pioneers of modern art" trained in France who had begun to return to their native land about 1910. It then dawned upon them that they already possessed, in Edward Hicks, the carriage painter, the perfect counterpart of the Douanier Rousseau, who had antedated the Frenchman by half a century.

H. G. F.

NOTES OF THE MONTH

OUR FRONTISPIECE

A SCULPTOR. By ANDREA DEL SARTO (1486-1531)

This picture was long regarded as a self-portrait by Andrea (whose surname was d'Agriolo), but though not authenticated, there is some reason for the belief. It is not easy, when contemplating so noble a portrait, to understand why Andrea was considered in his own day to be lacking in imagination and devotion of mind. But the idea, having once gained ground was difficult to kill, and nearly all subsequent writers have followed Vasari in discrediting this side of his artistic equipment. Possibly it was due to his Bohemian proclivities and to the intrigues of his wife. There can be no shadow of doubt about the solemnity and intensity of the portrait we see here, nor is it possible to conceive that an artist so endowed should be lacking in ideality and a proper seriousness where his art was concerned. Up to the end of his life he was continually working and his powers strengthening. Our picture in the National Gallery is signed "A.A." It is painted on canvas measuring 28 in. by 22 in., and came to us through purchase from the effects of Niccolo Paccini at Florence in 1862.

H. G. F.

EPSTEIN AT THE LEICESTER GALLERIES

Epstein is looked upon by many as the Larwood of the Art world, and his art as body-line bowling: too effective to be quite fair. One can understand that. Most people regard art as a game, a pastime, the sort of thing you watch when you have nothing more important to do, or even when you have something more important to do but have become an addict of sport, an expert in the rules of a game. And here is a man who draws you to the wicket, whether you are a player, an umpire or merely a spectator, hurls his stone or metal projectile at you and bowls at *you* instead of the dead stumps of aesthetics. It is not cricket. It is not playing the game as you know it. In fact, Epstein is not playing a game at all: or if he is, he is playing it like a child with the child's profound seriousness. Epstein is sincere; transparently sincere—that is why people doubt him. He is not English. It is not English to "tell the world"; to show one's innermost is "bad form." Fenimore Cooper, with his stories of the Red Indian code of honour, is responsible for this ingrained English trait. Tremendously masculine, Epstein knows nothing of this code. He lets the world know what he thinks and what he feels. He hates conventions, and especially the conventions about "beauty." What is called "beauty" by most people is, as he knows, mere prettiness. Life is not pretty, so why should art be? As an escape from life? Great artists have never tried to escape from life: they have interpreted it as they felt and saw it.

You cannot understand Epstein the artist unless you first try to understand him as a man. In his blood simmered centuries of oppressions and repressions. They have boiled over; they have burst their bonds. Epstein's art is volcanic, explosive. If you observe mountains, hills, downs, cliffs, you are often made aware



ISOBEL

By Epstein

of the tremendous energies embodied in their stillness, the primordial forces which fashioned them. If you observe some of the "stones" in this exhibition of Epstein's, for example the "Elemental Figure" or the "Chimera," you will become aware of the force that fashioned them. The "Elemental Figure" is pent-up energy. Epstein has bent the very stone to his will so provocatively that you feel tempted to pit your own against his, to lay it out flat and so to release its bondage—and your feelings. The "Chimera," made of alabaster, seems to strain forward like a monster of the deep through its element. And even the at first sight, purely abstract "Flenite Carving" turns out to possess a living curve. These petrified forms do not seem to have been carved from without; they seem to have grown from an inner urge—like life.

And so with Epstein's bronzes. Here, in spite of the artist's very finger-marks, one feels them to be alive,

assertively and even oppressively living. They are not pretty; they are not quiet and retiring. Epstein's mind, one feels, is a stranger to serenity; it knows suffering, not joy; it knows passion, not pity; it loses truth almost to excess. That is why his "Madonna and Child" is so much truer than Michelangelo's, or than the Madonna's of Raphael, which were made to please. Epstein's mind is not concerned with pleasure, except that which grows out of a thing passionately done. And his figures are vital, passionate: look at their shoulders and arms, and hands, which continue the vitality of their heads. Epstein's art is careless of traditions; it has none. It is lacking in classical order and restraint—like nature. This is fact, not criticism: one does not criticize natural phenomena or elemental forces. One accepts them. One seeks them and delights in them, or one shuns them and fears them according to one's nature or one's mood.

Accordingly one may criticize only for one's own satisfaction. One may, for example, feel, as I do, that the front part of the huge stone "Primeval Gods" is not worthy of the enormous labour involved in the carving. I cannot see more in it than what might have been got out of a pen and ink drawing. The earlier back part of the stone, representing a fine full-length standing figure of a youth with outstretched arms, seems to me to possess the restraint which belongs to art more than to nature. And in general one may feel, as I do, that there is something to be said on the side of restraint and serenity—much more than the artist would admit.

Nevertheless, one does not argue with elemental forces, even when they appear in a human form and claim only to be Epstein.

H. F.

AFRICAN PRIMITIVE SCULPTURE AT THE LEFÈVRE GALLERY

It has taken the artists several centuries to discover the beauties of primitive sculpture. It is half a millenium since the best was produced, at "the end of the classical African period and of the celebrated civilization of Yorouba" as one of the notes to the admirable catalogue of the exhibition at the Lefèvre Galleries indicates. From time to time the museums have enclosed the area, and in the British Museum there is an exceptionally fine collection. In these museums tired artists have browsed on this African fodder, sighing for a new form. They based it on a very old foundation: noses elongated themselves; eyes became square and triangular; necks were stretched, and other physical features were subjected to extravagances suggested by the carvers of images and tokens in Nigeria and Dahomey. So, the twentieth century new art was born, and for about twenty years it flourished.

In this exhibition we see its sources, as we have witnessed its decease in those that have gone before; the exhibitions of the neo-primitives. Whatever the eccentricities of the latter, they cannot discount the value of the real primitive work; real primitivism is valuable for it is a spontaneous outburst of the human desire of expression, whether as religion or the common emotions of undeveloped people—hope, fear, revenge, propitiation. What is to be noted, however, is that the idea of beauty as such did not enter into the minds of these savages; they did not try to express the grace of their own bodies; their art was downright ugly, and because this is

so, is the explanation of the avidity with which the tired artist of the nineteenth century seized upon it. How all alike and how all different these sculptures are; there is an eloquent federation as well as disintegration in the schools to which they respectively belong. There is next to no sense of normal form in any of them; instead, exaggeration based on observation with a modicum of casual imagination. They are neither of the real nor the ideal, even in their ugliness; they are merely primitive, and as such, delightful and instructive and by no means to be merely tolerated as models for tired artists, who only insult their spirit, by the lack of spirit in themselves.

So far as sculptural form is concerned, the nearest approach is made in the "Bust of a Young Woman" in the collection of M. Louis Carré, of Paris, a product of Dahomey and a precious example. Some further realisation of naturalistic form is achieved in the "Head of the Hatchet" for ceremonial purposes in wood and iron. Wood was the all-prevailing material, and was easily worked, but gold was plentiful and was also worked by the craftsman; ivory was much liked, and in ivory some of the best craftsmanship is to be seen, but as craftsmanship it is not great work; it is crude and seldom comely, but worthy of a better fate than to serve as models for the more skilful artisans of the twentieth century, whose homes are in Paris, Berlin and London, instead of the French and Belgian Congo, the French Sudan and Gabun.

K. P.

LONDON PICTURES AND RECENT PORTRAITS BY H. JAMES GUNN AT BARBAZON HOUSE

Mr. James H. Gunn ought to be a member of the Royal Academy. His art has, as this exhibition of his shows, the complexion which one has come to regard as Royal Academic. It is representational; that is to say, it imitates nature accurately and conceives it to be the task of the artist to present to the spectator an illusion of visual objects. Mr. Gunn is an extremely skilful draughtsman and craftsman generally. Also he possesses the "good manners" one associates with that institution; but neither here nor at this year's Royal Academy has he anything as good as last year's portrait group, except some studies for it, which are on view at Barbazon House. Mr. Gunn tends to build up his pictures by successive concentrations upon the constituent parts, so that in a portrait even head, nose, cheeks, mouth, eyes, and so forth appear to have been separately observed and rendered. The feeling of organic structure and of ambient space is thereby impaired, from the realistic point of view, and the picture as such tends to lose that unity and rhythm which is the very life-blood of the highest art.

These criticisms are only made because one knows that the artist is not prevented by lack of talent from repeating the success of the Chesterton, Belloc-Baring portrait group. His portrait of James Pryde is a fine attempt, and above the Academic average, and there are a number of landscape sketches, notably "The Mall" and "The Row," and "From a Window in the Adelphi," which prove his exceptional technical ability. But it is this very cleverness and facileness which prevent him, one feels, from achieving that æsthetic unity which artists of much humbler capacities often achieve.

NOTES OF THE MONTH



PORTRAIT OF SENOR PABLO DE URANGA (Painter).

By Ignacio Zuloaga

One of five interesting exhibits at the Paris Salon, 1933,
by this well known Spanish Artist.

MESSRS. HOW OF EDINBURGH
NEW PREMISES AT 13, BERKELEY SQUARE, W.1

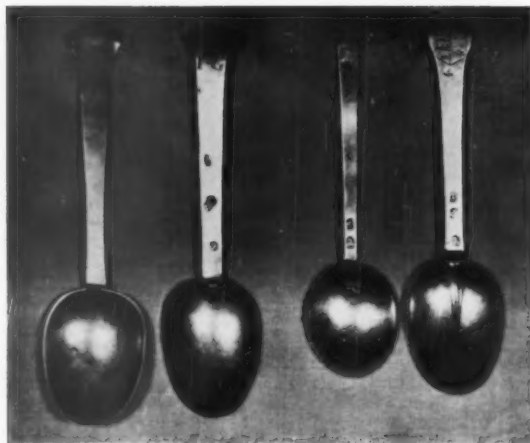
We are informed by Messrs. How, of Edinburgh, the well-known experts in old silver, of 7, Charlotte Square, Edinburgh, that they are opening new premises during the month of June in Berkeley Square, London. There will be a large variety of old silver, each piece being the best of its kind.

Among other interesting specimens in the exhibition will be a fine George I Edinburgh tankard of unusual size, weighing over 47 oz., bearing the inscription: "Coupar Plate, won by Sir Alexander Murray's horse Small Hopes, Kenneth Wright, Rider, 11th April 1727."

We are indebted to Lieut.-Commander How for permission to reproduce this beautiful example, together with a group of rare silver spoons, as to which the following notes may be of interest to our readers.

★ ★ ★

Norman Gask states that the Puritan spoon, made approximately from 1640 to 1668-9, was replaced about the latter date by the trifid type. Sir Charles Jackson, in his "History of English Plate," volume II, page 521, shows a trifid spoon which he quotes as the earliest known, bearing the Dublin hall-mark for 1663, the property of Sir Thornley Stoker. This spoon, which is illustrated by Figs. 666 and 667, is definitely similar to the then usual Puritan type, the two clefts being cut very near to the sides of the stem. The spoon, however, bears what would appear to be the first known genuine rat tail.



The two spoons on the left in the photograph are by the same maker, Abel Ram, of Dublin, and the same date 1663, as the spoon mentioned above. The tops are very definitely trifid in type, having exceedingly wide outer branches of an entirely different type to the spoon illustrated by Sir Charles Jackson, but they bear no rat tail, and in this respect follow the old Puritan type.

This pair of spoons, therefore, in conjunction with that illustrated in Sir Charles Jackson, definitely proves that Abel Ram of Dublin was producing spoons of the trifid type, with and without rat tails, in the year 1663.



A GEORGE I EDINBURGH TANKARD

The first London trifid illustrated and mentioned by Sir Charles Jackson, is a spoon of 1668, made by a spoon maker whose mark I.K. has been found on many spoons of fine workmanship throughout the period.

The other spoons also shown on this plate are of very exceptional interest. Both are by the same maker, I.K., and both are London 1664. That on the left being the then popular and usual plain Puritan type, with the leopard's head crowned in the bowl, and the trifid spoon on the right is an absolutely perfect example of the fully developed trifid type, with the four marks all on the stem. It is much in advance of the Irish specimens of 1663, though made in London by the same maker, and in the same year, 1664, as the Puritan spoon.

From the fact that the 1664 London trifid is a fully developed type, and in perfect condition, it is extremely probable that this type of spoon was introduced into England, or evolved in England, by the end of the Cromwellian period, though, so far as one can ascertain, no specimen earlier than the one illustrated has up to date been found.

It is of interest to note that many Provincial spoons of trifid type were devoid of the rat tail, and consequently often marked in the bowl, after the end of the century.

T. L. H.

NOTES OF THE MONTH

THE GLASGOW SCHOOL OF ART'S NEW DIRECTOR

On April 11th, 1933, after considering applications from many artists, the Governors of the Glasgow School of Art appointed Mr. W. O. Hutchison as Director of the School in place of Mr. J. D. Revel, who resigned recently.

The Glasgow School is one of the most important institutions of its kind in the country and will soon be celebrating its centenary. The present building is in itself interesting, being the work of the late Charles Rennie Mackintosh, who may be said to be the pioneer of modern architecture.

Of the past directors of the school, the best known is Mr. Fra. H. Newbery, whose enthusiasm and enterprise did so much for the benefit of the school. Mr. Newbery had working with him the late Mr. Maurice Griffenhagen, R.A., and Mr. R. Anning Bell, R.A. The latter happily continues his connection with the school as head of the Design Section.

Mr. W. O. Hutchison is a painter and has exhibited at most of the important exhibitions in this country for many years. (An article on his career appeared in *Apollo*, June, 1931.) Although he has specialized in portraiture and landscape, he is very much aware of the ever-growing requirements in the industrial life of the country for artists fully equipped with technical knowledge, and he has the strongest belief in the future of art which lies in this direction.



SCULPTURE AT THE PARIS SALON

We had occasion last year to notice Felix Joubert's equestrian figure of a mailed warrior reining his steed, which was accepted in last year's Salon at Paris, and found many admirers.

This spring he is sending to the Salon a delightful figure of a reclining girl, surmounting and forming part of a Garden Fountain: the actual modelling of this nude figure shows the sculptor's profound study and thorough knowledge of the human form, and cannot be too highly commended; but what adds very much to the effect,

and cannot be given in the present illustration, is the architectural surround, in which the brick and stone work is most effectively combined, and which encloses the basin and the falling water. Mr. Joubert has the great advantage of being trained as an architect as well as a sculptor, and in a work of this nature this is of first importance. We should like to see more of him in our home exhibitions—not excepting the Royal Academy.

S. B.

JOHN TWEED AT KNOEDLER'S GALLERIES

This exhibition should have happened years ago, but it is none the less welcome now. John Tweed has led a retiring, not to say shy, artistic life. He has been rather intolerant of most of the sculpture produced in his period, proving the value of his own by occasional busts at the Royal Academy. The busts have invariably been good and characteristic; often distinguished and stylistic, for Tweed is a stylist among the realists and the classicists. His art is essentially naturalistic, with adventures either way into realism and classicism; and in his valuable historical works, like Captain Cook, he is admirably romantic. In this exhibition the large public works, for which his country may be grateful, but is not too lavishly appreciative, are represented by sketch models, and in these Tweed is admirable; one might almost say he is at his best. There are his portrait busts, however, to be reckoned with in this connection, too, and they are, in one sense, the best work he has given us. There is, however, another side to the artist's talent, and this, curiously enough, is mostly seen in marble, from the yellowed maturity of the early "Daphne" head to the massive grace of "The late Theresa, Marchioness of Londonderry." The marble bust with the most modern feeling is the "Ailsa Tweed," in which the material has been allowed to assert itself; a valuable characteristic in carved sculpture. In "Drusilla," a smoothly worked marble statuette, the tedious, but necessary, support of the classical statuette is introduced; but in the kneeling "Sylvia" and the reclining "Sleep," better composition refrains from calling into use any unnecessary plastic device. "Latona" has not been fabricated recently, but it remains the artist's most important ideal work. It is eloquent in form-expression and full of static grace.

K. P.

ROYAL OPERA—COVENT GARDEN. BRILLIANT OPENING OF INTERNATIONAL SEASON FURTHER PERFORMANCES OF "DER ROSENKAVALIER."

On May 1st, in the presence of the Duke and Duchess of York and an assembly no less numerous and dazzling than in previous years, International Grand Opera returned to Covent Garden, and the London "Season" began.

On the morning of the opening the box-office was besieged by hundreds who hoped for the last-minute chance of a returned ticket. Nor does this apply only to the opening performance with its unique social glamour, since bookings for "The Ring" and the subsequent operas to be performed this season are at a remarkably high level.

RETROSPECTIVE EXHIBITION OF PAINTINGS BY
WILLIAM NICHOLSON AT THE BEAUX ARTS
GALLERY

In these days when so much of the artist's executive works might with equal success be carried out by a house-painter, because art is confined to design on a highly intellectual plane, which cares nothing for nature and its appeal to the optic sense, an artist like Mr. Nicholson is likely to be eclipsed by much smaller "bodies" or "nobodies" who happen to get between his art and the eyes of the spectator. One might say a great deal about Mr. Nicholson's pictures, but the dominating fact is its foundation in painting. This sounds so obvious as to be unworthy of mention. It is not. Painting means expressing something—not only with but through pigments—in this case oil-colours. Now, whether you look at some of the earliest pictures in this comprehensive "Retrospective Exhibition," for example, the two "Morris Dancer" subjects of 1902 or at some of the latest, such as the "Daffodils" of 1930, you become aware that there appeal depends upon the manner in which the artist has handled oil paints. In water-colour, in tempera, in any other medium, the same subjects would not mean quite the same things. Raphael and Rubens could "put their work out," and leave succeeding experts to wrangle over the exact articles which had been handled by them and their own brushes. I am fairly familiar with Mr. Nicholson's work over a long period, and this splendid exhibition in any case gives a fine survey of it covering thirty or more years, but I do not think there is a single picture by him which might have been painted by someone else. There is here possibly one exception to prove the rule, namely "The Old Kitchen, Blenheim," of 1902, which has affinities with his "brother-in-law" James Pryde, of the "Brothers Beggarstaff" fame.

Commencing as a kind of Romantic Scottish Impressionist—the Morris Dancer subjects as well as the Blenheim kitchen prove this—he comes to rely more and more on the humour of light and colour in the simplest visual objects or scenery. Mr. Nicholson always seems amused by the things he sees, whether it be a coster girl, "Mrs. Stafford, of Paradise Row" (1910) or the portrait of "Miss Jekyll's Boots" (1926), which bear the impress of a personality as surely as his portrait of the famous Gardener in the Tate Gallery. At first more interested in the humour of tone and texture—"The Hundred Jugs" (1916), lent by the Liverpool Corporation, is an outstanding example of this—he gradually develops a preference for colour and "shapes," rendering form with the utmost economy of means—the "Primulas" (1928) or the "Daffodils" (1930) may be cited as examples.

GALERIE ARTS ORIENTAUX, 117, REGENT ST., W.1

There are to be seen in London at the present time two of the rarest and most remarkable miniatures in the whole range of Oriental art. One is a leaf from the "Dāstān-i-Amīr Hamzah," originally a work in twelve volumes, 28½ in. by 22 in., painted in tempera colours and gold on cotton fabric specially prepared with a plaster slip. As recorded by Abul Fazl, the biographer of the Emperor Akbar, the work was executed during the early years of Akbar's reign 1556-1605, and contained 1,400 illustrations. It is supposed that these valuable volumes

were destroyed by the orders of Akbar out of respect for his Moslem subjects, whose religious feelings were offended by the freedom of the language used, but that a very considerable proportion of the illustrations were retained out of regard for their fine art. Some twenty-five of these are in the India Museum, and others are in Vienna, but beyond this example it is doubtful if any more will be discovered. One noteworthy feature of this specimen is that it is complete with its ornamental *hashiya*, which few of the others retain. Abul Fazl says the work was illuminated by Mīr Sayyad 'Alī of Tabriz, but as all the paintings are unsigned, the artists are unknown, and they appear to have been drawn by several hands.

The other is an even more wonderful Persian drawing of the Timurid school and earlier date, equally large, a scene from the "Shāh-nāmā," which was taken from the Royal Palace at Teheran when it was plundered by the Russians in 1826-27, an ink drawing on paper enriched with gold, slightly tinted and the high lights in ceruse, a white which does not oxidize. The scene is that of the second day's fight between Rustam and Sohrab, when:

"Rustam defeated, feels his nerves give way
And thundering falls. Sohrab bestrides his prey."

The youthful unrecognized son of Rustam is represented as a mere stripling beside the prostrate almost conventional giant of fairy stories; indeed, the central figures might well be taken for David and Goliath were it not for the groups of armoured horses and warriors drawn up on both sides awaiting the result of the contest, and even Sohrab's horse is of smaller proportions than that of Rustam. Those on Rustam's side are, both horses and men, in scale armour; the horses on Sohrab's side are in finely decorated plate armour. In the rear is a flowering tree with twisted trunks so often seen in Timurid art, and in the foreground some small shrubs and flowers. The technique and dramatic delineation of this subject supply valuable materials as to the equipment and general character of these bygone heroes. The miniatures may be inspected by anyone interested on a postcard appointment with Professor Dara at the Galerie Arts Orientaux, 117, Regent Street, London, W. 1.

THE FRENCH GALLERY, BERKELEY SQUARE

Nine artists exhibit their paintings and drawings at the French Gallery. There can, I think, hardly be much doubt that amongst them, Messrs. D. Towner and Barnet Freedman are the most accomplished. Mr. Freedman's capacity has been known for some years now, and his "Cottage Kitchen" and "Two Sicilian Puppets," maintain his reputation for careful representation of "nature," together with attention to general design. Mr. Towner seems to be quickly developing. I have no particular words in which to describe his painting, other than those I have just used in connection with Mr. Freedman, but that does not mean that their pictures are similar. Possibly Mr. Towner is a little less concerned with texture or surface qualities of materials. At any rate, both "The Garden, 16, Church Row" and "Church Row Gardens," are excellent pictures; and his water-colours also stand out amongst the rest in respect of design and technique.

NOTES OF THE MONTH

MR. MAXWELL ARMFIELD AT THE LEICESTER GALLERIES

It is so seldom that an exhibition by a living artist has behind it a definite *raison d'être*, apart from the artistic merit of the exhibits, that we regret space does not permit of more than a short announcement of Mr. Maxwell Armfield's exhibition at the Leicester Galleries during June, from the 7th inst. onwards.

The idea we speak of is expressed in the happy title, "Beauty Preserved," for the collection of pictures records famous beauty spots in England which have been acquired or preserved for the nation. The reproduction here published will give a general indication of the quality of this exhibition.

T. L. H.



THE OLD PRIESTS HOUSE, MUCHELVEY ABBEY
By Maxwell Armfield

AT THE REDFERN GALLERY

Miss Vere Temple exhibits a number of drawings, drypoints and etchings which prove her to be not only an admirable draughtswoman but also one with originality of interest. At least I cannot call to mind any other artist who, like she, has specialized in new-hatched birds and their pathetic comicalities, nor have I seen insects treated in Miss Temple's pictorial manner. In addition, however, the artist has a sound sense of anatomical structure as shown in the drawings of the higher vertebrates. As typical of her talent in these respects, the following may be singled out for special praise: "Emma (Lady du Maurier's Sealyham)," "Tiger Moths," "Young Thrush," "Young Rabbits," "Pet Rabbit" (65), and the drypoint "Reed Buck."

* * *

Mr. John Tunnard's paintings of Cornwall which are also in the same exhibition, are heavily emphatic "oils," and the artist does not seem to me to be quite certain in his sense of design. The interest is, in consequence, often scattered. "Kynance Cove" shows the artist at his best, and so would "Gulls at Gerrick" if only the

landscape were not quite so deliberately "crazy." But there is good virile talent in his work.

"SPAIN," BY JAMES MCBEY AT MESSRS. COLNAGHI'S GALLERIES

Mr. James McBey's "Spain" is not quite unlike Mr. Muirhead Bone's; that is to say one feels the point of the pencil or the etcher's needle in his water-colours. Mr. McBey is a master of what one may call significant scribble, and whether he gives you landscapes or scenes of the bull ring, it is this manner of suggesting much by an economical use of undisguised calligraphic lines which one generally most admires, though the economy sometimes leads to a certain lack of "solidity" or of three-dimensional space. Amongst the most attractive things here are the bull-fight subjects, "Matador passing the Muleta, Huelva," "Bull-fight at Seville," and "Matador entrando à Matar, San Sebastian," and such landscapes as "Zaragossa," "Fuenterrabia," "Gerona," "Street in Niebla," and the rocks of "Les Baux," so popular with all touring artists.

WATER-COLOUR DRAWINGS BY CLAUDE MUNCASTER, A.R.W.S., AT BARBIZON HOUSE

Voyaging in an old sailing ship, the four-masted barque *Olivebank*, Mr. Claude Muncaster has, as Mr. John Masefield tells us in the foreword to the catalogue of this exhibition, "sailed round the Horn in her, and has left these records of her so that men may know, when she has gone, what beautiful strange things sailing ships were and what life in them was like." Exciting as these water-colours may be to those who have a special love for ships of this kind and their perils—"Lower Topsails," "Dawn in the Roaring Forties" and "Cape Horn Weather" seem to me good examples of this kind—these water-colours are, unexpectedly, somewhat lacking either in respect of "architectural" drawing or of "impressionistic fluency." The artist seems to have fallen a little between these two "stools."

H. F.

AT MESSRS. M. HARRIS & SONS' GALLERIES, NEW OXFORD STREET, W.C.1

There is on view at present at Messrs. M. Harris and Sons' Showrooms an old Queen Anne bureau bookcase of somewhat rare quality, and possessing interesting features. Externally the burr veneers have been selected with the greatest care, and the cross-banded and inlaid borders are equally well done. The arched top has a shark's tooth pediment with small and dainty members. The gilt wood knobs are original and typical of the period, and the candle slides are square rimmed. The brass furniture throughout is original with an unusual lock on the centre door inside the bureau or writing part. Internally the construction is of evenly high quality, and although the cabinet is chiefly veneered with walnut wood upon oak, parts of the interior are of solid walnut. The small drawers to the bureau have covered fronts, and are pleasingly arranged. The centre recess is interlocking, and gives access to nine secret drawers, an unusual number in pieces of this description.

T. L. H.

LOAN EXHIBITION OF IMPORTANT LANDSCAPES
FROM PRIVATE COLLECTIONS AT MESSRS.
TOOTH'S GALLERIES

"Important Landscapes from Private Collections"; the slight inaccuracy in the title of this exhibition prompts the question: What is an important landscape? If you had asked a Claude, a Poussin, or a Richard Wilson, whether "Mornington Crescent" or "Boat Houses, Twickenham" or "Chagford," to mention three of the subjects exhibited here were "important" they would have smiled. A landscape painter might, for practice, perhaps, indulge in such pictures, but to make them "important" quite other ingredients were needful; such as a mountain, if possible with ravine and waterfall, a classical building, or a ruin of such, a vista of trees and some appropriate "staffage," a bevy of nymphs and dryads for preference, but at least a tired-out Joseph driving a donkey with the Virgin and Child on its back, or a despairing Hagar clasping her Ishmael. I do not know why it was left to adipose Dutch burghers of the seventeenth century to discover the poetry of the humble countryside. Such is nevertheless the case, and travelling along their road rather than that of the higher, cultured South, our artists developed the art of landscape painting. In this small but select exhibition are represented seven modern English painters: Sickert, Steer, John, Gore, Innes, Grant and Matthew Smith. Enumerated thus in more or less chronological order, they fall into characteristic groups. Steer and Sickert are impressionists, John stands by himself between them and Gore and Innes. Gore linked with Sickert's Camden Group, has the grey and purple of the typically English atmosphere, Innes, seemingly so modern, has a typically English intensity. Grant and Matthew Smith are the completest colourists of the seven, though they each use it in a different way.

This exhibition makes it clear that Mr. Steer's landscapes in oil are not the best of his achievement. They look too woolly and formless, in spite, or because of their derivation from Constable, and Mr. Matthew Smith likewise tends to be formless in his pursuit of hot harmonies which somehow always conjure up visions of gas-lit, red-plush splendours, once always associated with pseudo-palatial interiors. "The Cornish Landscape," however, is a fine piece. Mr. Duncan Grant's colour is likewise individual and his method of building up form with its help striking. His "Richmond Park" is a particularly good example of his powers. Mr. Sickert, here represented by works of the Time when he was still "Sickert" *tout court* have all the admirable quality that used to distinguish his work. His "Chagford" shows him in the English tradition of Constable, but his "Puteney Bridge, Bath," a beautiful design, is quite his own. Gore's "Mornington Crescent" is an extraordinary effort, a study in grey colourful melancholy, such as only London can beget. J. D. Innes breaks away from Nature; his inspiration somehow suggests poetry more than painting, writing more than drawing; one thinks of Rossetti or of Samuel Palmer, and also—but this may be purely individual and irrelevant—of the Arabian Nights. "Collioure" and "Aloes" are beautiful examples of his work. Finally, there is Mr. Augustus John—extraordinarily effortless, much less troubled by

his pigments than the rest, also less three-dimensional than Mr. Grant and less "papy" than Innes. The pale, pleasant beauty of the "Route to Marseilles," the fine textural contrast of the fruit blossom in the "Landscape at Eze," and the overtone of "dreadness" in "The New House" make these three pictures remarkable.

EXHIBITION OF RECENT PAINTINGS BY ENGLISH,
FRENCH AND GERMAN ARTISTS, AT THE
MAYOR GALLERY (18, CORK STREET)

Suppose music to be still, like a picture, suppose you could watch its time, its rhythm, its tones, its patterns, as you can watch them in a picture, would you still be able to enjoy music? Does it not depend on the fact that in music the present is only instantaneous, the past an echo, the future an anticipation. What is here and now is only intelligible because it was a moment before pending and will a moment after be a memory. In short, at any given moment music is meaningless except as a physical impact on your ear.

The new "Mayor Gallery," charmingly converted to its use with the aid of white rectangular, or better, cubic architectural features, has devoted this, its first exhibition, to pictures which may be likened to "frozen music." Amongst the exhibitors are such famous foreigners as Picasso, Braque, Leger, Herbin, Survage, Picabia, Max Ernst, Hans Arp, Zadkine, Miro, Paul Klee, also the British Paul Nash, Ben Nicholson, Edward Wadsworth and Henry Moore. It is nearly all quite abstract, and at most only very indirectly concerned with natural objects and their representation. It is possible to write a great deal about such art, and a great deal has been written, most of it meaningless to the reader who is not at the same time also the spectator, and even then, perhaps.

I have no doubt that, however absurd some of these things look, especially when you compare them with their titles, there is something in the basic idea that underlies them; but somehow I feel that this kind of painting would gain immensely if, like music, it could be presented in terms of time rather than those of space. It is all very abstruse; one must go and see for one's self. But we owe the Mayor Gallery a debt of gratitude, because it saves us a journey to Paris.

AT THE LONDON ARTISTS' ASSOCIATION

Mr. John Dodgson and Mr. Claude Rogers show oil paintings of the "modern" kind which stresses what has come to be known as the "architectural" qualities of painting. These works have, therefore, some affinity though Mr. Rogers seems more interested in "life," whilst Mr. Dodgson stresses tone and colour, the subject-matter being subordinated to these considerations. The former's "Commodore Grand Organ" and "The Barge," the latter's "Spring Flowers," "The Empire Clock," "The Mantelpiece" and "New Houses" may be cited as good examples of their different capabilities.

H. F.

NOTES OF THE MONTH

CONTRASTS: PERSIAN MINIATURES AND DRAWINGS BY PAUL MAK AT THE FINE ART SOCIETY, AND PAINTINGS BY DOROTHEA SHARP AT THE CONNELL GALLERY

A chequered career made Mr. Paul Mak, a Russian officer, eventually "Court Painter to the Shah of Persia." In Persia he studied the old miniatures to good purpose, but, if he will forgive my saying so, to not quite good enough. He has brought into it something of the European *décadence* which one tolerates in Aubrey Beardsley because it is Aubrey Beardsley but not in his many imitators. If one could knock this decadent "stuffing" out of Mr. Mak's work it would be often very lovely, because he brings to the Persian technique a fine colour sense, as in the "Gite de Paon," the "Barque d'Ulysse" and the "Alerte," and some of the less elaborately coloured such as "La Femme en Noir." But the exaggerated eyes, the deliberated literary "sinfulness" of many of his themes is too "Ninetyish" for our perhaps more openly sinful days.

After Paul Mak, Dorothea Sharp; after joss-stick stuffiness, sunshine and fresh air; after wicked women and cruel men, innocent children. Miss Sharp so manifestly loves the little persons and the great mother nature, and she knows her job so well that one cannot but accept her art in the spirit in which it was created. She, too, has been in Oriental countries, if not in the East, but there is no mystery, no suggestion of dark secrets, and perhaps therein lies a criticism, for there is no obvious difference between her Algerian, her provencal, her Cornish, or her Sussex sun. But all is so free, so serene and happy, that such criticism seems but carping. The effect of her paintings would, however, be enhanced if her frames were quieter, and therefore in less competition with lively technique.

THE FRENCH GALLERY, BERKELEY SQUARE

I prefer Mr. Trevor Tennant, who exhibits his water-colours and sculpture at the French Gallery, as sculptor. In the latter he is in the modern English convention which oscillates between realism in the Epsteinian sense and abstraction in that of Mr. Henry Moore. An alabaster figure "Susannah," with its restrained rhythm and the portrait bust of "Mrs. David Joel" with the lifelike expression in the eyes, characteristic of the sitter, are examples of his æsthetic sensibilities, whilst a "Venus" carved in elder wood, further proves his sense of the different materials. Amongst the water-colours, which are more in the French than in the English manner, "The Pool" and "Poppies" display a nice quality of bright calligraphic design.

AT MESSRS. GRETOREX' GALLERIES

Mr. H. Frank Wallace exhibits water-colour drawings of "Stalking, Shooting and Fishing," done with that skill which shows the sportsman's attitude to the landscape in which the, to him, most exciting incidents occur; with this difference, that Mr. Wallace seems to respect the claims of the landscape as such rather more than is usual with "sporting artists." Some of the subjects have an historical interest, also. The exhibition is therefore of interest to a wider public than its title might lead one to presume.

EXHIBITION XXVI.—PAINTINGS BY GEORGES LA BARRE AND ACHILLE RICHARD AT THE WARREN GALLERY

Messieurs Georges La Barre and Achille Richard are, I understand, personal friends, and it is therefore fit that they should exhibit their works together. There is, however, no similarity in their outlook on art, as there probably is little in their experience of life. Mr. La Barre is the director of a factory for ceramic chemistry and enamels who "concurrently pursues his first-chosen career, that of a painter." He studied art in Amsterdam. Mr. Achille Richard, a Frenchman, is, we are told, "accepted as a leading man amongst the 'jeunes'." There is nothing amateurish in Mr. La Barre's work, but whereas M. Richard "sees" in light calligraphic patterns, his friend "sees" in strong and solid masses; one weaves, the other builds his pictures. Both are manifestly influenced by Cézanne and see the picture plane as a reality to be filled with a design and not as illusion of space. But Mr. La Barre's rich sonorities do not lend themselves so well to experiments with flatness as in his still-life called "Shrimps and Herrings," where the roundness of a plate which would be admirable in a flat decoration of space seems unexplained. On the other hand it is precisely the recession, the feeling of ambient space in such pictures as "Lady with Love" or "A Sawmill, Provence," which shows off his virile art at its best. His water-colours are handled in the same way as his oils, and are for that reason not so good, though "A Cornish Seascape" and "A Moorish Bouquet" are, with this reservation, good in colour and design. M. Richard, on the other hand, would be happier if he used water-colours instead of oil, because his style is, as I have said, calligraphic and particularly attractive in his flower pieces. "Bouquet" suggests a Chinese embroidery; "Fleurs" is a symphony in white; "Mimosa" is technically perhaps the most delightful, because it is very light in touch and has no hard edges.

THE FINE ART SOCIETY'S GALLERIES

Mr. George Graham's paintings and water-colours, exhibited at the Fine Art Society's Galleries are the work of a painter who knows his business, though Mr. Graham seems to me more of a water-colourist than an oil painter. In the latter medium he is inclined to be heavy. "Harbour," however, is a good performance. The admirable quality of his water-colour is that he draws as well as paints with his brush. There is both boldness and restraint in his technique as well as calligraphic fluency of line. "Wensleydale," "Village of Preston, Wensleydale," and "Edge of the Wood, Yorkshire," are admirable examples of his talent.

H. F.

THE NATIONAL ART-COLLECTIONS FUND

We are informed by Mr. Alec Martin, the Honorary Secretary, that H.R.H. The Prince of Wales has graciously consented to be present at the Annual Meeting of members of the National Art-Collections Fund to be held in the Queen's Hall, Langham Place, at 3 p.m. on Wednesday, June 28th. Members desiring to attend should apply to the Secretary at the office of the Fund as soon as possible.

A P O L L O



MAN AND THE FATES

(The Royal Academy, 1933)

By Glyn Philpot R.A.

THE MAKING OF A PICTURE

BY GLYN PHILPOT, R.A.

I HAVE been asked to write a few words to accompany the reproduction of my picture "Man and the Fates," and at the same time to make some reference to the change in my recent work. What can one add, of value, to the mass of written opinion, theory, speculation and criticism on the subject of painting? Certainly nothing in the overworked field of technical discussion.

Perhaps, however, a short account of the mental and emotional processes—in as far as he is able to analyse them—by which a practising artist creates a picture, and of how one theme (from among a thousand possible ones) comes to be selected, may be of interest.

For me, as, I suppose, for most artists, there are many processes by which a composition may come to its birth, but I will confine myself to an attempt to define that which is, for me, at once the most obscure and the most powerful.

At recurrent periods one is aware of a formless embryonic sense of fertility. At such moments there arise—if the necessary emotional stimulus be forthcoming—a juxtaposition of forms, an interplay of lines, an assembly of contrasting textures, which gradually assume a definite character, although one which is unrelated to any "subject." Then, at a given moment, some accident of place or memory gives them a definite direction, and a "subject" suddenly appears as the convenient vehicle for their expression. It would be truer perhaps to say several "subjects" appear almost simultaneously: the actual choice is dictated by an instinctive recognition of that theme which is capable of the richest development; and, if all is well, every part will fall into place.

Before, however, we can say that all is well, a dangerous country has to be traversed. The life of the picture, so tenuous at present, has to be preserved and developed amid an infinite number of dangers—it can be suffocated by the overweighing of a form or starved by the undue meagreness of a line. It is, in fact, no exaggeration to say that at some moment in the creation of every picture there comes a sense that one is walking a tight-rope, with mortal danger on every side. To carry my simile farther, the attainment of balance—so essential at this moment if the picture is to survive—necessitates on the part of the artist movements as strange as those of the tight-rope walker. At work on one part of the composition he may be suddenly forced to make a stroke at lightning speed on another part of the canvas—as the rope-walker flings out his arm in a gesture, apparently meaningless, which is, in reality, the only one which will preserve equilibrium. The sense of relief is almost physical as the danger is averted, and the artist feels at last that he is on safer ground.

From now onwards the picture draws for its development on many sources of nourishment—preferences of form, texture and colour which go back to earliest childhood—some fragment of nature observed in the past, or even at the moment, and recreated to suit the need of the moment. For me, it is usually the simplest material in the stock of visual memory or observation which can be most richly transformed. The memory of a work of art can do nothing but deflect and impede, but a fragment of nature which has not, to one's knowledge, been so utilized before can be transfigured with innocent freedom. (As in charades played by children the tea-tray becomes a shield and the poker a sword.) Music, too, may be drawn upon to prolong or accentuate the mood in which a form or tone is being resolved; but for this artist it is again the thinnest, most incomplete rendering of music which will be of the greatest help. A gramophone, recording perhaps an indifferent piece of music, but one which happens to respond to the immediate need, will help to solve a difficulty when a faultless rendering of a masterpiece would be useless: *for it is upon poor material that the imagination feeds most richly.*

The picture is now, let us say, nearing completion; when can we say that it is complete? For me the answer is clear—clearer now than in the past. It is complete if no touch which could be added would increase the intensity of the whole work.

This point may be reached, to the surprise of the artist himself, when portions of the work have been, up to then, considered incomplete. Beyond this point every touch deadens and reduces the content of the picture; and to recognize this, and to withdraw in time, is to overcome the last danger of all.

* * *

I have already spoken of the moment when a "subject" is annexed to, or superimposed on the composition. Perhaps I should here define in what sense I use the word "subject"; I mean a theme drawn, most probably, from History, Myth or Allegory, or from literary or poetic invention. So many masterpieces of modern art have been produced without recourse to these, that to-day even the highest brow may cloud with the suspicion that their use denotes some literary taint in the artist and æsthetic impurity in the work itself. To some, even, it may appear to be the first step upon a path at the end of which unmasked cardsharps, jovial abbots or remorseful seducers are again to fill the canvas. The point can be resolved very simply. In the hands of a bad artist the subject may only increase the boredom which we feel at the whole performance; in other hands it may be a source of further enrichment. The subject, while it can add nothing to the purely æsthetic qualities of a picture, need not detract from these; and may set up a series of secondary vibrations which project the image more deeply into the consciousness of the spectator by the implied linking up of the work of art with human experience.

The subject performs, for some artists, another function—that of the assumed character for the actor.

"What's Hecuba to him?" asks Hamlet. But the creator of Hamlet knew that the play-actor could weep more freely for the sorrows of Hecuba because he could pretend, to the public, that they were not his own. So, for some artists, the emotion which gradually fills a picture in the making can be more freely expressed under the disguise of a chosen subject. For me, the more personal and intense has been my desire to create some expression of my own emotional or spiritual experience, the more readily have I accepted the aid of a theme drawn from myth or legend. One is far, of course, from any desire to *illustrate* the theme, but will, with complete freedom, subdue it to accord with what one has already determined to do.

* * *

I have been told that a word of explanation as to the charge of direction or character in my own work will not be unwelcome.

This change has arisen from the conviction that new modes of expression are continually necessary if the artist is to add to the sum of beauty in the world, and not merely to echo, or to express admiration for, some beauty already crystalized in a recognized form. This preoccupation of the artist is difficult for the public to understand—the public, I mean, which can only recognize beauty in forms which have already been acknowledged to be beautiful—the public which continues to repeat phrases and opinions which for the artist have already lost their significance.

In my own case the change has been towards a simplification of technique, a sacrifice of "expected" qualities of surface in order to obtain more rapidity and flexibility of handling and a greater force of accent. With this has gone a simplification of form, dispensing with exactitudes of drawing to obtain greater emotional weight in line. Add to this a disregard for logical chiaroscuro, when this was found to hamper the sharper detachment of one plane from another, and this is all. All these are technical changes, and all have been adopted instinctively in the search for new forms of beauty.

In the aim of the artist there has been no change.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER · OBJETS D'ART

BY W. G. MENZIES

JAMES, DUKE OF YORK,
AFTERWARDS JAMES II.,
WITH HIS
WIFE AND DAUGHTERS



By Sir Peter Lely
or Jacob Huysman

Dillon Collection

(Messrs. Sothebys, May 24th)

THERE was very little of importance in the saleroom during the latter part of April and the first fortnight in May apart from the sale of the Winkworth and Chester Beatty Collections at Sotheby's and the "house" sales held at the residences of the late Countess of Strafford, the late Viscountess Cowdray and the late Lady Gordon Cathcart.

The approaching Dillon sale at Sotheby's and the Oppenheim dispersal at Christie's should, however, make the latter part of May a period of interest for both the collector and the dealer.

Christie's sale of pictures and drawings on May 4th in producing £3,879 realized quite as much as was expected, as very few of the 155 pictures catalogued had much to commend them.

The chief lots were two water-colours by Turner, "Pembroke Castle" and "Criccieth Castle," both of which had long saleroom histories.

They first appeared under the hammer in the famous Novar Sale in 1878, but since then they have lost much of their pristine beauty, and as a consequence can be considered well sold at 620gs. and 380 gs. respectively.

"Pembroke Castle" made 600 gs. in the Novar Sale; in 1917 in the Jardine Sale its price increased to 1,100 gs., again rising to 1,450 gs. in the Gaskell Sale in 1920. At the Haworth Sale in 1926 it made 1,000 gs. The other work realized 620 gs. in the Novar Sale, falling to 300 gs. in the sale of the Holdsworth Collection in 1889, and again rising to 850 gs. in the Newall Sale in 1922.

Other pictures that should be mentioned include two drawings by De Wint. Cambridge and Lincoln, each of which made £252; and a portrait by Cotes of William Henry Duke of Gloucester, which sold for £60 18s.

THE WINKWORTH COLLECTION

The sale of the collection of porcelain, pottery and furniture formed by Mr. Stephen D. Winkworth, which occupied Sotheby's rooms from April 26th to April 28th, attracted a large gathering of both professional and amateur collectors on each of the four days.

As a consequence the very satisfactory total of £19,334 10s. was realized, many of the items making sums considerably in excess of those paid by Mr. Winkworth.

The first day's sale was entirely devoted to early Oriental pottery and porcelain, the total for the 197 lots falling just short of £4,000.

Among the early Chinese pottery of the Han, T'ang, Sung, Ming and intermediate dynasties the following prices must be recorded: a Kuan Chün bowl of the Sung dynasty, £80; a soft Chün vase, 6 in. high, of the same dynasty, £68; a fine Chün Yao bowl, 5½ in. diameter, similar to one in the Berlin Exhibition, 1929, £180; and a Ting Yao dish of large type, 11½ in. diameter, £50.

Several of the celadon pieces sold well. A large celadon bowl engraved with an inscription, 13½ in. high, 15 in. wide, made £78; two Lung Ch'uan Yao dishes went for £118; and a fine Ko-ware bowl of bronze form, 6½ in., realized £58.

Of the examples of Ming porcelain with underglaze blue decoration the highest price, £350, was realized for the large potiche of the Cheng Te period, which was illustrated on page 167 of our April issue. Other prices in this section worthy of record were a late fourteenth-century double-gourd shape vase, 10 in., £66; a bottle shape vase, 11½ in., with the Hsuan Te mark, £72; a large vase of the Ch'eng Hua period, 18 in. high, £82; a large fifteenth-century "Vine" dish, 17 in. diameter, £92; an 18-in. vase of the Cheng Te period, £88; a large double gourd-shape vase, 17½ in., with the Chia Ching mark, £84; and a large wine jar in dark Mohommedan blue with the same mark, 11½ in., £64.

The first day's sale concluded with a few specimens of Fukien porcelain, *Blanc-de-Chine*, of the Ming and Ch'ing dynasties, and of these the most important was an 11-in. figure of Kwan Yin of the Ming dynasty, which made £92.

A varied assortment of objects were sold on the second day, including Chinese jade, hardstone carvings and glass, cloisonné, porcelain with monochrome glazes of the Ch'ing dynasty, and Ming enamelled pottery, stoneware and porcelain. The day's total amounted to £4,867; the Ming items contributing more than half the total.

Only one item calls for record amongst the jades and hardstone, a fine dark green jade brush pot of the Ch'ien Lung period going for £56; while the chief lot in the glass was an incense burner and cover of the same period finely decorated with landscapes, trees and figures, which realized £36. There was, too, one

ART IN THE SALEROOM

outstanding item among the cloisonné enamel, a circular box and cover, 10 in. diameter, of the Ming dynasty being bid up to £110.

Some high prices were made for the porcelain with monochrome glazes of the Ch'ing dynasty, but space will only permit the record of a Lang Yao bottle-shaped vase covered with brilliant "Sang de bœuf" glaze, 16 in., for some years on exhibition at the Victoria and Albert Museum, South Kensington, £230; and another vase of similar form, the cherry-red glaze decorated with green and purple markings, 17 in., £130.

The following are the most important items in the Ming porcelain section: A pair of vases (mei p'ing) of inverted baluster shape with light blue ground, 11½ in., sixteenth century, £210; another with dark blue ground, 12½ in., fifteenth century, £150; a yellow bowl, 7 in. diameter, with the Chia Ching mark, £62; a rare hot-water bowl (Chu Ko type), 6½ in., Hsuan Te period, £110; the famous "Hsuan Te" dated bowl, 8½ in., illustrated in Hobson's "Wares of the Ming Dynasty," £220; a large bowl, 16½ in. diameter, decorated in underglaze copper red of the Cheng Te period or earlier, £170; a vase with bulbous body, decorated on biscuit in green, yellow and turquoise, 8½ in., Ching Hua, £120; a yellow glazed bowl, 6½ in. diameter, Chia Ching mark and period, £60; another bowl of the same period, slightly larger, £85; and a jar of massive squat oviform shape, decorated in colours on a green ground with "fu" symbols round the shoulders, Chia Ching mark and period, £90.

A total of £5,091 was realized for the third day's items, which consisted of Canton enamel and Chinese porcelain with famille verte, famille rose and miscellaneous decoration.

Moderate prices were realized for the Canton enamel, but there was consistently keen bidding throughout the remainder of the day's sale. The highest individual price was £150, paid for the large "Yen Yen" vase, 28 in., of the K'ang Hsi dynasty, illustrated on page 169 of our April issue. A beautiful pair of green glazed bowls, decorated in brilliant enamels, including famille moire, on a beautiful green ground, 9½ in., made £140, and £10 less was given for a large jar and cover, decorated in brilliant enamels with birds and other subjects, 24½ in.

Other items in this section included a fine Celadon "Kwan Yin" vase, 17 in., decorated in underglaze blue, £68; a pair of large figures of Kyilins, faulty, 20 in., £58; a famille verte dish of deep saucer shape, 13½ in. diameter, Artemesia leaf mark, £80; and a large bowl, 13½ in. diameter, Shop mark, £98.

Good prices, too, were realized for the famille rose pieces, a pair of large dishes, 16½ in., making £94, and a pair of rouleau-shaped vases, 16½ in., going for £100.

The concluding day's sale, which totalled £5,435, consisted of English and Irish glass, Chinese glass paintings and lacquer, and Mr. Winkworth's small but choice collection of Old English furniture.

Of the glass the chief items were a pair of English cassioles, circa 1780, £39; a superb helmet jug, 10 in., circa 1770-80, £55; a pair of table lustres, 22½ in., £38; and an eighteenth century glass chandelier with vase-shape body and three Chinoiserie canopies, 38 in., £65.

Mr. Winkworth's small collection of clocks sold well, the outstanding item being a late seventeenth century walnut tall case clock by Joseph Knibb, 6 ft. 6 in., which realized £120. A bracket clock of the Queen Anne period by Joseph Windmills, 10 in. high, made £82; £65 was given for a Charles II bracket clock by Henry Jones in the Temple; and the same figure was realized for a late seventeenth century bracket clock by John Shaw, "Holborne."

The Chinese glass paintings also sold well, as much as £245 being given for a set of four glass paintings in the original gesso frames, of the Ch'ien Lung period. The paintings, possibly emblematic of the seasons, measured 16 in. by 12 in., the frames being decorated in imitation of ivory and lacquer. A single painting, of the same period, of a Chinese bearded man went for £68, and £88 was given for an extremely fine mid-eighteenth century painting of a mandarin and his wife.

Amongst the lacquer the outstanding lot was an early eighteenth century cream lacquer bureau bookcase, with contemporary strappings, ducal escutcheons and lock plates finely pierced and chased, which was bid up to £250.

There was not much of first importance in the section devoted to walnut furniture of the seventeenth and early eighteenth

centuries, the highest price being £105 given for a remarkable Queen Anne marquetry armchair, the seat covered with contemporary needlework. Mention, too, should be made of an early eighteenth century card-table, £68; a Queen Anne armchair, £68; a bureau bookcase of the same period, £75; and a William and Mary knee-hole table with hoof feet, £92.

Mr. Winkworth's furniture of the latter half of the eighteenth century in mahogany and satinwood included a number of choice items, the most notable being a Chippendale clothes press, the cornice carved "en rocaille," which made £200, and a rare Adam mahogany pier table with a semi-circular marbled top banded with satinwood, for which £175 was given.

Other lots included a Sheraton satinwood cheval dressing mirror, £54; a Sheraton satinwood escritoire, £54; a Chippendale mahogany tripod tea-table, £55; a pair of George I walnut armchairs, £74; a Chippendale mahogany chair, £65; a set of six Chippendale ladder-back chairs, £95; a pair of lounge armchairs by the same maker, £68; and a George II gilt overmantel mirror, £50.



BRUSSELS PANEL By Jacques Geubels
Cowdray Collection
(Messrs. Sothebys, May 3rd)

THE COWDRAY COLLECTION

The very satisfactory total of £14,167 was realised at the sale of the contents of 16, Carlton House Terrace, the residence of the late Viscountess Cowdray, which was held by Sotheby's, on the premises, from May 3rd-5th.

There was little of importance on the first day, but on the second day notable lots included a Louis XV style suite of nine pieces, £130; a pair of Louis XV tapestry fauteuils, £150; a Louis XVI marqueterie commode, stamped B. Evalde, £330; another commode of the same period, £185; a Meissen clock with movement by Vidal of Paris, £155; a Meissen group of two lovers, £115; and a Chinese, K'ang Hsi powder blue garniture of three vases and two beakers, £175.

A P O L L O



HENRY, PRINCE OF WALES, ELDEST SON OF JAMES I.
 Given by James I to Sir Henry Lee (Dillon Collection)
 (Messrs. Sotheby's, May 24th)

By Marc Gheeraerts

ART IN THE SALEROOM

Good prices, too, were paid for a number of jade lamps fitted for electric light, five producing £565, the chief lot consisting of a pair of pentagonal form elaborately carved which made £165.

The set of four Brussels tapestry panels by Jacob Geubels, offered on the third day, unfortunately failed to reach the reserve, and were bought in at £1,800.

There were, however, several prices well worthy of record.

A William and Mary tapestry covered settee, £270; another, exactly similar, £210; a set of six tapestry-covered Cromwellian chairs, £260; a Worcester dinner and dessert service in Imari style, £125; a Worcester dessert service, flowers on gold and blue ground, £125; a Sevres dinner service, flowers and views on a turquoise ground, £135; and a Dresden dinner service, painted with birds and insects, £102.

THE CHESTER BEATTY MSS.

There was a crowded gathering at Sotheby's rooms on May 9th, when the second portion of the world-famous collection of Western manuscripts formed by Mr. A. Chester Beatty came under the hammer. It will be recalled that the first portion, consisting of thirty-two items, realised £23,053 in June last at the same rooms.

The second portion, consisting of thirty-six, though by no means as important as the first, produced a total of £17,750. There were some revisions of values, but when the present financial situation is considered, the result should have proved satisfactory to all concerned.

The highest price in the sale was £2,100, which was given for a French fifteenth century Book of Hours, now recognized as one of the only two books of devotion which can be attributed to the hand of Jean Fouquet. This beautiful example of the illuminator's art was until recent years in the collection of Sir George Holford and was exhibited at the Burlington Fine Arts Club in 1908.

The well-known fourteenth century Neapolitan Psalter, which at one time formed part of the famous Barrois, Ashburnham and a third anonymous collection, failed to attain the figure it realized at auction in 1925, £3,300, the final bid being one of £1,250.

The remarkable ninth century Gospel of the School of Tours also showed a depreciation, realizing £1,500, as compared with £1,775 in the Yates Thompson Sale in 1919.

The Seitenstetten Gospels of the early thirteenth century, which Mr. Chester Beatty acquired from the, Benedictine Monastery at Seitenstetten, realised £1,150; and £1,500 was given for the "De Luis" Book of Hours, circa 1420-30.

One lot, an Italian eighth century MS. of St. Augustine's De Vera Religione, was withdrawn. It was announced that it had been bought privately with a view to its ultimate presentation to the nation.

The following are the prices realised for the principal remaining items: The Ottobeuren Homiliary, Italian late eighth century, £680; the St. Troad Lectionary, Flemish twelfth century, £330; the Minor Prophets-Glossed, Flemish twelfth century, £560; Zacharias Chrysopolitanus, English twelfth century, £490; Commentary of Lombardus, Spanish A.D. 1189, £340; Bible of Jean Bude, French late thirteenth century, £330; Spanish Hours of the Roman Use, Salamanca fifteenth century, £250; the Mostyn Hours, English fifteenth century, £370; the Livy of Matthias Corvinus, Italian fifteenth century, £440; Gospel Book of Pope Pius II, Italian, circa 1450, £460; the Hours of Kalmancsehi, Hungarian, 1492; the Bologna Missal, late fifteenth century, £500; the Hours of Nicholas von Firmian, Flemish, 1490, £450; The Golf Hours (School of Bruges), Flemish, early fifteenth century, £390; and the Statutes of the Order of Sir Michael, probably made for Edward VI of England, £520.

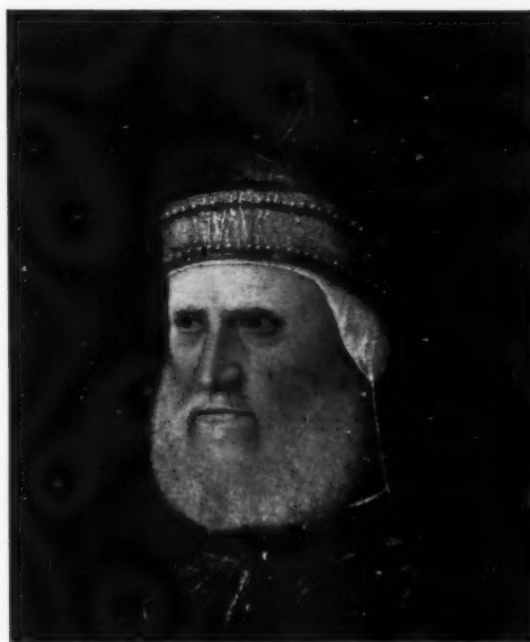
Following the Chester Beatty Sale a small collection of other MS. from anonymous sources added £2,342 to the day's total. The chief items were a fifteenth century MS. of St. Augustine's De Civitate Dei, the work of an Italian scribe, £1,150; the Medical Baths of Pozzuoli and Baiae, fourteenth century Italian MS., with thirty-five full-page miniatures, £740; and an early fourteenth century North French Psalter, Canticles and Litany, £230.

TITNESS PARK

Very satisfactory prices were obtained throughout the eight days' sale of the contents of the late Lady Gordon Cathcart's residence, Titness Park, Berks, which was held by Messrs. Gurr, Johns & Co. from April 24th to May 3rd.

The pictures alone accounted for over £5,000 of the total, due to the presence of several of the leading London dealers.

"A Village Scene," by Thomas Gainsborough, 23½ in. by 28½ in., was purchased for 385 gs.; a three-quarter length portrait of Roderick Macniell of Barra, attributed to Raeburn, made 310 gs.; "The Feathered Choir," by Hondcoeter, 122 gs.; a seascape by Van Beyeren, 106 gs.; a small portrait of Sheridan, attributed to Lawrence, 110 gs.; and a small pair of upright panels by Pannini, 82 gs.



PORTRAIT OF ANDREA GRITTI, DOGE OF VENICE
From the collection of Sir Abraham Hume, 1748

At the American Art Association Anderson Gallery, New York
(Nicholson Collection) May 18th

There was keen bidding for five works by Hubert Robert which produced £1,040, the chief lot being an Italian courtyard scene which fell to a bid of 290 gs.

Among the water-colours the highest price was given for "The Town and Gulf of Calabria," by T. M. Richardson, which realized 295 gs., a companion picture, "Catenzara, Calabria," by the same artist, making 195 gs. Another work by this artist, "Loch Eil," went for 95 gs., and a Scottish landscape for 155 gs.

A typical water-colour of "Canterbury Meadows," by T. Sydney Cooper, realized 92 gs.

There were a number of drawings by Birket Foster in the sale and these aroused considerable interest. The chief lot was a Venetian scene, which made 144 gs., a companion picture going for 95 gs. Another Birket Foster, a rural subject, sold for 115 gs.

In the other sections must be recorded five early eighteenth century carved walnut chairs, £62 10s.; a seventeenth century Brussels tapestry panel, "The Triumph of Alexander," 11 ft. 8 in. by 15 ft. 2 in., £160; a set of nine Hepplewhite mahogany shield-back chairs, £72; and a Flemish lace flounce, £52 10s.



ANNE VAVASOUR, KINSWOMAN OF SIR HARRY LEE
English School, late Sixteenth Century Dillon Collection
(Messrs. Sotheby's, May 24th)



CAPTAIN THOMAS LEE By Marc Gheeraerts
Dillon Collection
(Messrs. Sotheby's, May 24th)

THE COUNTESS OF STRAFFORD SALE

The sale of the contents of 30, Grosvenor Square, the residence of the late Cora Countess of Strafford, held by Messrs. Curtis and Henson, on the premises, from May 1st-3rd, was comparatively unimportant apart from the pictures, but a few prices worthy of record were realised. Amongst these were a set of six Hepplewhite elbow chairs, 55 gs.; a pair of early eighteenth century English gilt mirrors, 60 gs.; a cut-glass crystal chandelier, 82 gs.; another pendant to the preceding, 82 gs.; a Queen Anne walnut winged arm-chair, 66 gs.; a pair of old French bronzes, representing the Arts and Sciences, 190 gs.; and a Persian carpet, 28 ft. 9 in. by 16 ft. 3 in., 160 gs.

The chief picture was Sargent's portrait of the Countess of Strafford, 64 in. by 44 in., which was exhibited at the Royal Academy Winter Exhibition in 1926. The bidding for this reached 580 gs., but it was understood that at this figure it did not reach the reserve.

Pictures that were sold included "The Fortune Teller," by Wm. Opie, 44 in. by 48 in., 75 gs.; a vase of flowers, by Jean Baptiste, 28 in. by 34 in., 62 gs.; "Madonna and Child," Italian School, 23 in. by 18 in., 170 gs.; "Baptist May," by Sir Peter Lely, 70 gs.; Portrait of a Nobleman, 19 in. by 15 in., by Van der Helst, in a William and Mary marqueterie frame, 290 gs.; a Page of the Elizabethan Period, by Sanchez Coello, 62 in. by 42 in., 70 gs.; a Lady, by Allan Ramsay, 46 in. by 40 in., 66 gs.; and a pair of flower pictures, by Baptiste, 90 gs.

The well-known set of four colour prints, "The Deserter," by G. Keating, after Morland, sold for 58 gs.

OLD SILVER

At a two-days' sale of silver from various sources, held at Christie's on April 25th and 26th, producing a total of £3,000, few items call for record.

The highest price per ounce was 210s., given for a small early eighteenth century quach, which at this price totalled £17 6s. 6d. A small Commonwealth cup, 1651, made £12, at 100s. an ounce, and 140s. an ounce, £119 7s. was paid for a two-handled porringer and cover of the same period.

There was an outstanding feature in a silver sale held at the same rooms on May 3rd, the Commonwealth caudle cup cover and stand, illustrated on page 229 of our last issue, this piece at 150s. an ounce, realising £343 2s. 6d. Mention, too, should be made of a William and Mary cupping bowl, which at 120s. an ounce, realised £24 18s.

THE DILLON COLLECTION

One of the most important and interesting sales as yet held this season was the dispersal of the well-known collection of pictures by old masters and English historical portraits from Ditchley, Oxfordshire, the property of the late Lord Dillon, which took place at Sotheby's on May 24th. The result of the sale will be recorded in our next number.

The collection is the untouched documentation of a great house during four centuries and arouses the interest of both the antiquarian and the art lover.

The pictures, fifty-seven of which are portraits, date from the time of Sir Henry Lee, who was sworn to the service of

ART IN THE SALEROOM

Henry VIII in 1545, every succeeding generation being fully represented.

The earliest and perhaps the most interesting group is that of Sir Harry Lee and his four brothers, who flourished during the second half of the sixteenth century. Few houses indeed preserve to the present day five Elizabethan portraits of a single generation of the family. To these Sir Harry Lee added the two greatest of the five sovereigns he served: Henry VIII, a portrait of the type of which examples exist at Belvoir and at Trinity College, Cambridge; and Queen Elizabeth (standing on a map of Oxfordshire; now the property of the nation); together with his friends Sir Christopher Hatton and Robert Devereux Earl of Essex, and his kinswoman by marriage, the much-discussed Anne Vavasour, who kept house for him after the death of Lady Lee. Philip of Spain, Queen Mary's consort, appears in a courtier's portrait. Henry Prince of Wales, whose early death so greatly influenced the course of history, hunted at Ditchley with his father King James I in 1608 and 1610, and one of the Prince's very rare portraits by Gheeraerts, commemorates his visits. The earlier series is completed by Sir Harry's niece Elizabeth, Lady Tanfield, by Paul van Somer, and by the extraordinary portrait, richly armed but wearing only a fine embroidered shirt, of his cousin Capt. Thomas Lee, who perished in Essex's conspiracy after an adventurous career.

From Sir Harry Lee, K.G., Ditchley passed to his second cousin, another Sir Harry, one of James I's first baronets. His own likeness does not appear; but there are portraits of his wife, the much widowed Elinor Wortley; of her sister Lady Morton, and of her third husband's brother, Sir Charles Rich.

A small group centres round the heiress, Lady Elizabeth Pope, wife of Sir Francis Henry Lee, fourth Baronet. It includes her second husband, the third Earl of Lindsey, her grandfather, Sir William Pope, and her grandmother's second husband, Sir Thomas Penyston, the last two quaintly joined in one frame.

The next generation produced an important series. Edward Henry Lee, son of Sir Francis and Elizabeth, was selected at the age of ten as a husband for Charlotte FitzRoy, daughter of Charles II and the Duchess of Cleveland. He was at once created Earl of Litchfield, and married four years later. A particularly attractive painting of two children in pseudo-classic dress amid a rich landscape, formerly identified as Prince Charles and Prince James, is now believed almost certainly to represent the young Earl and his bride-to-be at the time of their betrothal. Lady Litchfield was a favourite of her royal father and uncle and brought to Ditchley interesting portraits of Charles I and Charles II; of her great-aunt, Elizabeth Queen of Bohemia; of the famous soldier, Maurice of Nassau; of Prince James Francis Edward, the old Pretender, to whose legitimacy she was a witness; and a particularly fine group, by Sir Peter Lely, of James II as Duke of York with his Duchess Anne Hyde and their children, the future Queens Mary and Anne. There are also portraits of Charlotte herself, of her celebrated mother, and of her sister, Lady Barbara FitzRoy, reputed daughter of the great Duke of Marlborough, though acknowledged by the King, who ended a somewhat chequered career in a convent.

Later Lee portraits include one by J. Wootton, of exceptional merit and interest, representing the third and fourth Earls, wearing Beaufort Hunt coats, in a wide landscape with keepers, dogs and horses, the latter probably favourites whom the third Earl provided for by will.

The direct line of the Lees of Ditchley ended in an heiress, who in 1744 married Henry, eleventh Viscount Dillon, and a few Dillon portraits conclude the series; the most striking, perhaps, the full-length in canonicals of Arthur Dillon, Archbishop of Toulouse, by Hoppner.

Important furniture and tapestries from Ditchley, the former largely designed by William Kent, will be sold at Sotheby's on May 26th.

There is, too, an especially fine Louis XV tapestry walnut suite and some choice examples of the Chippendale period.

The tapestry consists of a set of four Brussels panels by Dogus de Vos, the seventeenth century master.

In this sale is also included armour and weapons from the collection of an Austrian nobleman, bronzes including "Le Baiser," by Rodin, textiles, stained glass and other art objects.

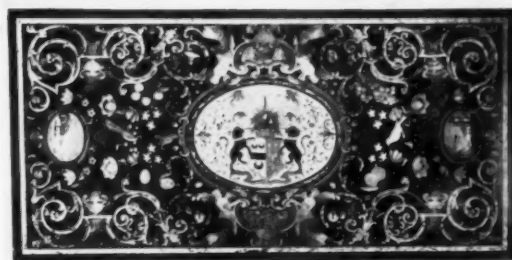
FOREIGN SALES

Of the several sales held by the American Art Association during April the most important was that consisting of thirty-three paintings, including five portraits belonging to Sir Charles and Lady Gunning.

The total for the sale was \$100,975 (£26,500), and the highest price was \$35,000 (£9,200) given for a magnificent portrait by Hoppner of Louisa Countess Mansfield, illustrated in our last number.

A Romney portrait of Sir George Gunning brought \$11,000 (£2,900), and a full-length portrait of the same subject, also by Romney, \$10,500 (£2,760). Hoppner's portrait of the Hon. Robert Fulke Greville sold for \$10,000 (£2,630), and another Hoppner, the Digby children, fell at \$7,400 (£1,840).

Other items worthy of record are a "Venetian Scene," by Felix Ziem, \$1,800; "Unloading the Ferry," by Troyon, \$1,800; "The Sisters," by Bouguereau, \$1,850; "Morning: Fishermen," by Corot, \$3,900; portrait of the artist by Ferdinand Bol, \$1,850, and Major Patrick Campbell, by J. S. Copley, \$2,700.



TOP OF XVIIIth CENTURY ITALIAN TABLE

Inlaid Marble with Arms of Second Earl of Litchfield
Dillon Collection

Two other picture sales were held during April, one on the 7th, consisting of the collection of the late Burton Mansfield, and the other on the 20th, which included items from the collection of Mr. Newman E. Montross.

The total of the first sale amounted to \$54,965 (£10,893 at par). The chief prices being "Venice," pastel by Whistler, £360; "Rocks in Newport," by A. H. Wyant, £250; "Iris," by T. W. Dewing, £460; "The Felled Tree," by Horatio Walker, £250; "Watching the Tempest," by Winslow Homer, £620; "Autumn in the Adirondacks," by A. H. Wyant, £280; "On the Mississippi," by H. D. Martin, £720; "The Fisher Girl," by Winslow Homer, £2,200; "Church at Old Lyme," by Childe Hassam, £420; and "Driving the Cows Home," by J. Alden Weir, £700.

Only one price in the other sale calls for record, this being £480 given for "The Oriental Encampment," by A. P. Ryder, a small work measuring only 7 in. by 12 in.

A few prices made at a sale held on April 14th and 15th call for mention. Two Chippendale armchairs covered with needlepoint made £48 apiece; a Queen Anne long case clock, by Daniel Quare and Stephen Horsemann, 1710, £88; a set of five Queen Anne silver wall sconces, by Humphrey Payne, London, 1707-19, £200; an English Renaissance pastoral tapestry, by Quentin Flascorn, sixteenth century, £255; Brussels sixteenth-century tapestry depicting a tournament, £220; and a Kashan Palace carpet, 19 ft. long by 13 ft. 10 in., £320.

The American Art Association's most important sale of furniture and objects of art during April was that held on the 21st and 22nd, consisting of the collection formed by Mrs. Lillie Weir Simms, of Saratoga Springs.

This collection, which extended to nearly 400 lots, produced the very satisfactory total of \$65,277.50 (£13,054 at par).

Notable items sold on the first day were a set of four Hepplewhite armchairs, £140; a Sheraton bow-front sideboard, £160; a set of six Chippendale chairs, £120; and a small Queen Anne walnut secretaire with mirrored doors, £140.

A P O L L O

A few pictures were included in the second day's sale. "Coursing: Hunters and Hounds," by Ben Marshall, making £600; and a "Fox Hunt," by J. N. Sartorius, going for £360.

The furniture includes a Chippendale tray-top table, £180; a George I carved mahogany lion mask settee, £200; six Chippendale side chairs, £156; a Sheraton three pedestal dining table, £125; six Chippendale chairs, £228; and a Hepplewhite carved mahogany break front bookcase, formerly owned by Warren Hastings, £660.

A collection of forty-five pictures, the property of Mr. Arthur Nicholson, of Weybridge, will be sold before the end of the season at the American Art Association Galleries, New York. The collection includes works by Van Dyck, Titian, Nattier, Lawrence, Raeburn, and other old masters.

Portraits by masters of the Early British School include a portrait of Maria Siddons by Lawrence, while there is also a characteristic example of the work of the parson-painter, the Rev. M. W. Peters, depicting a scene from "Much Ado about Nothing."

The dispersal of the contents of the Villa la Pastorelle, Nice, which was held in the last week in April by Maitre J. J. Terris, of Nice, in conjunction with Messrs. Knight, Frank, and Rutley and their Riviera associates, the Bell Agency, Cannes, for the executors of the Right Honourable the Dowager Lady Nunburnholme deceased, realized the sum of nearly £4000.

The sale occupied three days, and good prices were obtained. The English and French carpets and Oriental rugs sold for

£280, including a Khorassan corridor carpet, £64; a Bokhara rug, £40; and a Feraghan corridor carpet, £24. Eleven arm-chairs in tapestry of the seventeenth and eighteenth centuries sold for £144; the English and French chairs and settees, £160; the silver and plated ware, £144, including two antique sauceboats, £24, and a pair of vegetable dishes, £16; the porcelain, vases and ornaments, £96; the household linen, £120; the paintings, drawings, mirrors, etc., £240; two marble-top tables, £64; a sixteenth-century refectory table, £35; an early sixteenth-century credence, £32; an eighteenth-century marqueterie commode, marked L. Aubry, £50; a Renaissance carved wood credence, £19.

MR. F. R. MEATYARD'S CATALOGUES

Two catalogues of special interest to the collector of moderate means are to hand from Mr. F. R. Meatyard, 32, Museum Street, London, W.C. 1.

The first consists of nearly 750 engraved portraits and views in Great Britain, the latter including many aquatints in colour. Among the portraits is a series of French line engravings of the seventeenth and eighteenth centuries by Nanteuil, Edelinck, Wille and others, which are offered at exceptionally low prices. The other catalogue contains signed proof etchings by modern artists and oil paintings and water colour drawings by both old and modern masters. Both catalogues will be sent post free on application.



LOUIS XV WALNUT SETTEE WITH BEAUVAIS TAPESTRY
Dillon Collection
Messrs. Sotheby's, May 26th

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

★ ★ ★

A. 3. ARMS ON SILVER TOBACCO BOX, 1690-1.—Arms: A saltire (no tinctures). Crest: Out of a ducal coronet a demi-eagle with wings elevated.



No tinctures being indicated on these simple arms, they have been somewhat difficult to identify, as there are no less than forty-nine families who bear a simple saltire. There can be little doubt, however, when taken in conjunction with the crest, that they are those of Sclater, and that the box belonged to Thomas Sclater, of Catley Park, co. Cambridge, who succeeded to this estate on the death of his great-uncle, Sir Thomas Sclater, first and last Baronet of Catley Park, who died December 10th, 1684, when his great-nephew Thomas was a student of Trinity College, Cambridge. The latter subsequently assumed the additional name of Bacon, was a Fellow of the Royal Society, and was M.P. for Cambridge until his death August 23rd, 1736.

A. 4. THE ROYAL BANNER OF SCOTLAND.—The Secretary for Scotland was undoubtedly wrong and acting *ultra vires* when he recently gave permission to a local cinema proprietor to fly over his premises the "Red Lion of Scotland, within a Double Tressure, on a gold field," and Lyon King of Arms was exercising his prescriptive right in registering his objection to this official permission. This represents the Arms of the Royal House of Scotland, and as such is the second quartering of the Royal Banner of the Kings of England. The Double Tressure, in particular, is a personal charge of the Scottish Kings, and though it is also used, with other charges, by some of the older Scottish nobility that is only by reason of a Royal descent in the female line, or by special Grant from the King on account of services, as Nisbet says, "to King and Country." It is sometimes termed "The Bordure of Scotland." The City of Aberdeen, for instance, which has borne the Tressure for over six hundred years, owes its right to a Grant, on account of its loyalty, by Robert Bruce (1274-1329). There is a tradition that the Tressure, which is shown flory counter-flory, was originally symbolical of the guardianship of Scotland by France.

Though there is no proof of the statement, it is said that the Red Lion was assumed by William "the Lion" (1165-1214), who was so surnamed because of his cognizance, but it is certain that his son Alexander II and all his successors on the Scottish Throne used, as their personal Arms, the Lion within the Double Tressure. In Scotland it is correct to blazon the Arms of Scotland in the first and fourth quarter of the Royal Banner and those of England in the second quarter, and this arrangement is invariably shown on the Scottish Great Seals of the English Sovereigns, from James I to Queen Anne. Mr. J. H. Stevens, Unicorn Pursuivant, states that Scotland was in the first and fourth quarter of the Banner hoisted by the Royal Scottish Academy on the occasion of the Royal Visit in 1911.

These facts should be sufficient to prove that the "Lion within the Double Tressure" is personal to the King and cannot in any event be used by a subject, notwithstanding the ill-considered permission accorded by the Secretary for Scotland. Should anybody wish to fly the flag of Scotland, it is the "White St. Andrew's Cross on a blue field," which forms part of the Union Jack, and against the use of which there are no restrictions. Conversely, the First Commissioner of Works was apparently in error in refusing permission to the Town of Denbigh to fly the Red Dragon of Wales, as that is merely the Welsh Badge and forms no part of the Royal Banner, or of the Welsh Arms, and consequently can be used with impunity by any Welshman in the Principality.

A. 5. MESSRS. REGINALD DAVIS. ARMS ON SILVER PATEN, 1681-2.—Arms: Quarterly ermine and gules, in sinister chief and dexter base a goat's head erased argent attired or, on an inescutcheon the Bloody Hand of Ulster; for Morton; impaling, Azure a chevron ermine, between three pelicans vulning themselves or; for Culme. Crest: A goat's head argent, attired or.



These are the arms of Sir John Morton, second and last Baronet of St. Andrew's, Milbourne, co. Dorset (son and heir of Sir George Morton, first Baronet of St. Andrew's, by Ann, his second wife, daughter of Sir Richard Wortley, of Wortley, co. York); he was born circa 1627; was Gentleman of the Privy Chamber to Charles II 1660; M.P. for Poole 1661-79, and for Weymouth 1679-90; married secondly February 24th, 1675-6, Elizabeth, daughter of the Rev. Benjamin Culme, D.D., Dean of St. Patrick's Cathedral, Dublin; she died, aged 69, September 15th, 1715; he died, aged 71, January 18th, 1698-9, when the Baronetcy became extinct.

THE APOLLO GUIDE TO FORTHCOMING EXHIBITIONS

LONDON

THE ROYAL ACADEMY OF ARTS, Burlington House.
Summer Exhibition.
Open Daily 9 a.m. to 7 p.m.
Admission: 9 a.m. to 5 p.m., 1/6; 5 p.m. to 7 p.m., 1/-.

ALEXANDER REID & LEFEVRE, LTD., 1A, King Street, St. James's, S.W. 1.
Exhibition of 19th Century French Paintings from INGRES to CEZANNE.
During June.

THE WERTHEIM GALLERY, 3/5, Burlington Gardens, W. 1.
Paintings by VIVIAN FORBES.
Closing on June 6th.
Paintings by RUBY BOARDMAN.
Paintings by HAMZEH CARR.
June 7th to 20th.
Summer Exhibition.
June 21st.

M. KNOEDLER & CO., INC., 15, Old Bond Street, W. 1.
Loan Exhibition of Portraits by PHILIP A. DE LASZLO, M.V.O. In aid of the Artists' General Benevolent Fund.
June 21st to July 22nd.

HENRY GRAVES & CO., LTD., 182, Sloane Street, S.W. 1.
Pottery Statuettes by Miss SYBIL V. WILLIAMS and Miss JESSAMINE S. BRAY.
Open to June 17th.

THE BLOOMSBURY GALLERY, 34, Bloomsbury Street, New Oxford Street, W.C. 2.
Exhibition of Sculpture by PERI.
Open to June 9th.

ARTHUR ACKERMANN & SON, LTD., 157, New Bond Street, W. 1.
Exhibition of Pictures of Game Birds. By PETER SCOTT.
From June 20th to July 15th.

THE HALL OF THE WORSHIPFUL COMPANY OF VINTNERS, Vintners Hall, E.C. 4.
Loan Exhibition of Silver, Glass, Horn, Leather and other Drinking Vessels never before shown.
Opened by H.R.H. PRINCESS ALICE, COUNTESS OF ATHLONE.
On view last week June and first week July.

FRANK PARTRIDGE & SONS, LTD., 26, King Street, St. James's Square, S.W. 1.
Exhibition of Old Chinese Porcelain (206 B.C. to eighteenth century A.D.). Admission free. A finely illustrated catalogue will be on sale 2/6, the proceeds to be devoted to the National Art Collections Fund.
Opening on June 9th.

ARTHUR TOOTH & SONS, LTD., 155, New Bond Street, W. 1.
Exhibition of Old Masters and Contemporary Art.
Open during June.

BRITISH EXHIBITION OF INDUSTRIAL ART AT DORLAND HALL, Regent Street, S.W. 1.
Daily 11 to 7. June 20th to July 12th.
Patron: H.R.H. PRINCE GEORGE, K.G.

SOCIETY OF WOMEN ARTISTS, 195, Piccadilly, London, W. 1.
Seventy-eighth Exhibition of Pictures and Sculpture.
June 8th to 29th.

WALTER BULL & SANDERS, LTD., 23, Cork Street, Bond Street, W. 1.
Second Exhibition of Paintings by SHEILA CHARLES.
May 16th to June 14th.

BEAUX ARTS GALLERY, 1, Bruton Place, New Bond Street, W. 1.
Exhibition of Modern French Paintings.
June 7th to July 8th.
Also recent Paintings by RICHARD SICKERT, A.R.A.
June 19th to July 22nd.

ZWEMMER GALLERY, 26, Litchfield Street, (off Charing Cross Road).
ARTISTS OF TO-DAY.
Open to June 17th.

THE LEGER GALLERY, 13, Old Bond St., W. 1.
Pastels and Water-colours by KNIGHTON HAMMOND.
To June 17th.

PARIS

GALERIE VIGNON, 17, Rue Vignon.
Paintings by BIANCHI.
June 9th to 22nd.
Paintings by BRIGNONI.
June 23rd to 30th.

GALERIE PIERRE COLLE, 29, Rue Cambacérés.
Paintings by CHRISTIAN BERARD, JEAN HUGO, SALVADOR DALO.
During June.

GALERIE MARCEL GUIOT, 4, Rue Volney.
Exhibition of Etchings and Drawings by CARL VILHELM STUBBE.
During June.

NEW YORK

THE VALENTINE GALLERY, 69, East 57th Street.
Paintings by Modern French Artists; also by LOUIS EILSHEMIUS.
During June.

